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# THE ARCHITECTURAL FORUM

FOR QUARTER CENTURY THE BRICKBUILDER

IN WHAT MANNER AND BY WHAT  
MEANS CAN THE PRACTICE OF ARCHI-  
TECTURE BE DEVELOPED IN ORDER TO  
WIN A LARGER RECOGNITION?

A Question of Vital Interest  
to the Profession Answered  
by Representative Architects

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at Johns Hopkins University  
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## INDUSTRIAL HOUSING DEVELOPMENT

at Kingsport, Tenn., by Clinton Mackenzie

MARCH 1918



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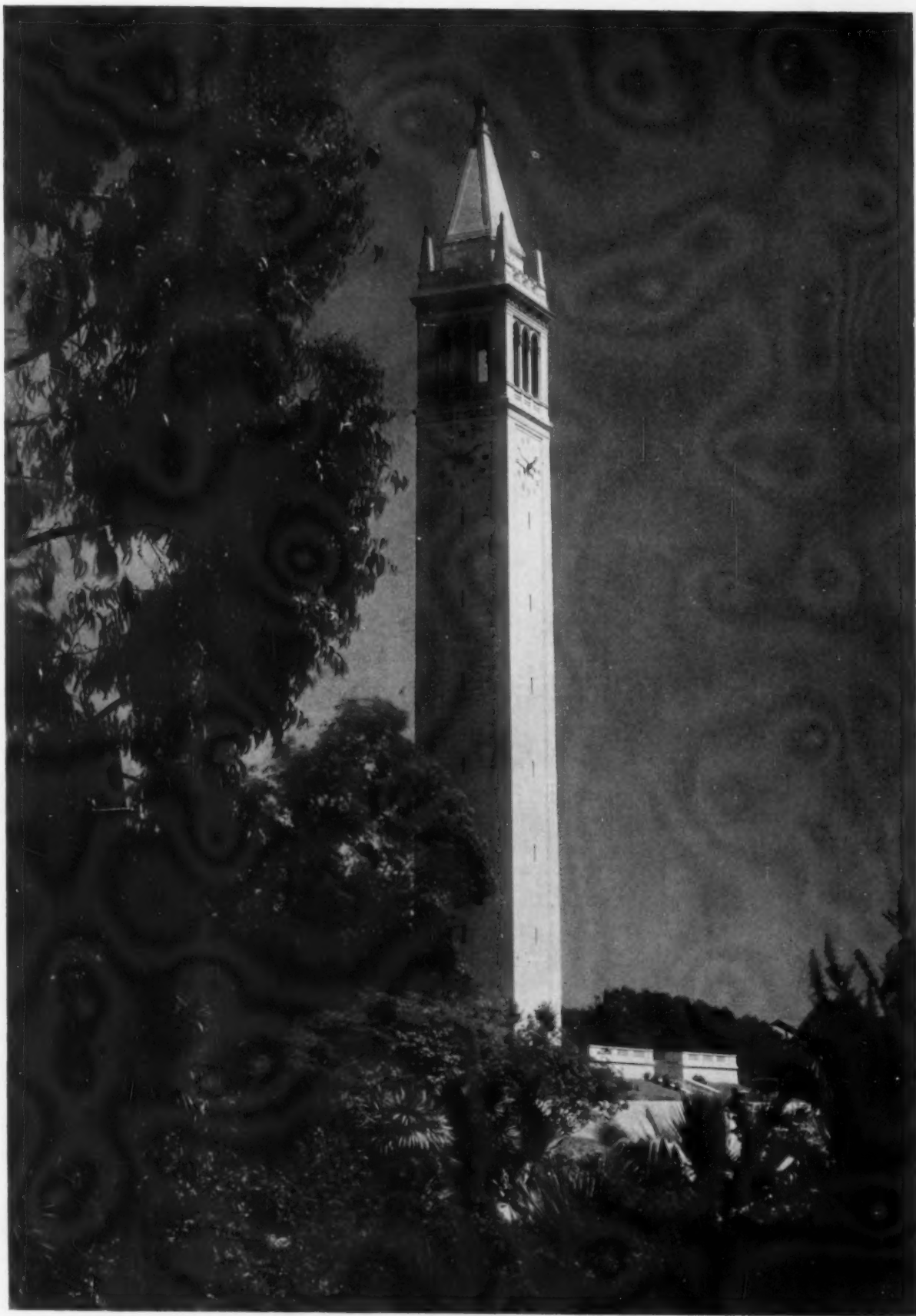
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THE JANE K. SATHER CAMPANILE, UNIVERSITY OF CALIFORNIA, BERKELEY, CAL.  
JOHN GALEN HOWARD, ARCHITECT



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## FOR QUARTER CENTURY THE BRICKBUILDER

VOLUME XXVIII

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### In What Manner and By What Means Can the Practice of Architecture be Developed in Order to Win a Larger Recognition?

THE recent momentous changes in the world's activities have not taken place without leaving an impression on the architectural profession. The war has called upon all with a suddenness and reality which few comprehended possible a short while ago; but the services of many agencies have not yet been fully employed, and of these, none needs more spirited defense and assertion of its true position in the complex and changing affairs of today than the profession of architecture. Architects have for many years been fulfilling the duties entrusted to them in a commendable manner, and the last few decades have seen great strides in our residential, civil, and ecclesiastical architecture. Some of the greatest building achievements of all time have taken place in the United States and due in the largest measure to the abilities of architects.

When our Government entered the war and began preparations on a large scale for its prosecution, it was thought quite naturally that the achievements of the architectural profession would be an appreciated guiding post and that the preparation of the Government's building plans would be placed in the

hands of architects. Were they? No. Engineers and contractors who furnished the "know how" were given precedence, while architects were dismissed as visionary artists.

This recent trend of affairs has served to awaken architects to a realization that the nature of their profession is unknown or misunderstood by the majority of the public. The results of this lamentable lack of knowledge are now clearly evident.

As a journal enjoying the support and confidence of the great majority of the architects of the country, THE ARCHITECTURAL FORUM considers it a privilege and duty to solicit expressions of opinion from representative members of the profession on this question of the moment.

We have no thought that the replies to the above question will bring out the solution of the whole problem; but we confidently hope their publication will stimulate an expression of constructive thought that will lead to the adoption of means insuring a wider recognition of the art of architecture and the high capabilities of the men engaged in its practice.

THE EDITORS.

*Editors, The Architectural Forum:* You ask: In what manner and by what means can the practice of architecture be developed in order to win a larger recognition?

Let us begin with some sort of understanding as to the duties and functions of the architect and then inquire if the architect is living up to his obligations, and so showing himself to be worthy of a further confidence than is now reposed in him by a willing public. It would seem to go without saying that if the architect is to hold a field against some other branch or profession, he should be more efficient and more proficient in a given line than is his rival. Should any other be able to render higher service in a certain field than does the architect, there is no room in that field for the architect, and he should not, and the public need not, worry as to his limited recognition therein. The closest competitor of the architect to-day (except, perhaps, the other architect) is the engineer, and the next in order is the decorator. Can the engineer design better industrial and commercial structures than can the architect? Can the deco-

rating company furnish more tasty interiors and more stylish exteriors than can the architect? If so, these fields are theirs and not the architect's. But can they, the engineer and decorator, so plan and design?—not if the architect is a real architect, a considerable portion of the unenlightened public to the contrary notwithstanding. The real architect can and does put into his product a basic element necessary to the larger life which neither of these others can in the very nature of things supply. Could the engineer solve his problem in the spirit of beauty, he would cease to be an engineer and become an architect. Could the decorator feel beneath the superficial cloaking and touch the skeleton of the structure he would cease to decorate, he, too, would become an architect. It is the prime duty of the architect so to plan and design that his structure shall function for use and beauty—not for modified use and superficial ornament, but for inherent practicability and beauty. The sooner the public is brought to an understanding of this the better for the public, and the sooner will the architect

receive that larger recognition which under such conditions should be his.

A larger recognition is not bound up in the acts of the architect alone, but in the attitude of the public, and ways and means of reaching that public must be considered. Among these ways and means must be counted the influence of the architect's devotion to his ideals as exerted through its materialized expression. Let the architect for a while seek beauty unadorned — not structure unbeautified, but beauty unadorned and set up for public contemplation the results of that search. The public will feel an influence frequently enough exerted, and the appeal will reach all types of minds in a highly ramified society — and reach beneficently. The problem of to-day should be solved in present-day manner, and the solution should be made appealing and attractive. Each individual can be made to realize that he can, and how he can, express himself, and that will put an end in the field of design to the bane of the real architect's existence — period architecture. The public will come to realize that period architecture means just what it says: that that architecture has come to a full stop — that it is dead! To the real architect already has come this realization — that, in a measure, makes him real. Both architect and public must grow up into this and into a further realization, beginning in infancy and beginning in the cottage and the "flat," as well as in the palace and the "apartment." The infant should open his eyes upon surroundings in which good proportions and harmonious colors are elemental in the structure and furnishings. The dweller in the cottage should be reared to an appreciation of the dignity which inheres in simple beauty or in beautiful simplicity and so, also, should the dweller in the palace. Both should be taught that beauty resides in the form and color rather than in the comparative costliness of the material from which the form is shaped; that harmonious and expressive combinations of inexpensive materials are more beautiful and more satisfying in the sum-total of human happiness than are discordant agglomerations of the richest substances. This philosophy should be learned and taught by a profession which would seek to win a larger recognition.

Educating the public and the architect in the philosophy of correct living and thinking, of estimating the real values of life, may be made a means of creating a mutual sympathy and understanding between public and architect, and of gaining for the architect that larger recognition which it is assumed by many, perhaps from the architect's own attitude, that he is earnestly seeking. It need not be taken as a foregone conclusion, however, that every one on this planet will receive his just deserts, though that is no reason that a man (or a profession) should not strive to make himself worthy of the highest.

Is the attitude of the architectural profession, as expressed by its acts in certain localities, one of arrogating to itself rights and demanding recognition? And is a certain restlessness and a feeling of injured innocence, which apparently is lying near the surface in some quarters, due to an inner consciousness that those rights are not freely granted nor the recognition fully bestowed? Has the licensing in certain localities of archi-

tecs to practise been demanded by the public? Not altogether! Has the move been entirely an altruistic one on the part of the profession which brought it about? Few thinkers will grant it! There are better ways of protecting the public and gaining recognition for the architect than this. Police regulation will protect the public against the incompetent builder; while state registration can be made to give all necessary official recognition to an architect who has demonstrated his skill and efficiency through accomplished works and otherwise. Beyond that, the recognition which an architect, and through him the profession, may justly be entitled to and gain must come through his own individual attitude toward his work and the value of the service he has rendered the community. Recognition by the public should follow only, and in direct ratio to, service rendered the public. Until an individual or a profession has rendered service in higher degree than has another, neither individual nor profession should demand recognition in higher degree than has been bestowed upon that other; and until definite and valuable service has been rendered, the community, that is the public, is not beholden to bestow any meed of recognition whatsoever.

As a matter of fact, is there not to-day, due to a lack of analytical power and close observation on the part of the public, a greater meed of recognition bestowed on the architect than his productions would seem to warrant? Humanity is so constituted that there are friends of whatever foible and followers of whatever fallacy, and so recognition is indiscriminately bestowed. But to win the recognition of the judicious, the architect must cast out his spirit of camouflage and himself appear through works which are what they seem to be. Then, and only then, will he be recognized at his true worth — and that is all that he or his profession should desire or expect.

Chicago, Jan. 26, 1918.

IRVING K. POND.

*Editors, The Architectural Forum:* Lack of recognition of the architect is due to the fact that notwithstanding his constant employment by individuals, firms, corporations, and public authorities, his work is not generally understood. Because he works with and through others, his general control of the whole, and the difficulty of his task, are not understood.

Any one interested in building who has been in Washington during the past year cannot but be struck by the attitude of the Government in regard to architects. Alone of all those who undertake building operations, the Government of the United States, the greatest of all builders, has failed generally in the past to employ architects, and now, in this crisis of emergency building, has not made full use of the men who are fitted by training to help, but has turned largely to engineers for their building operations.

No corporation and no private individual with a great and difficult building problem before it would have thought of such procedure. It may be of value to try to see what has caused this attitude.

The building activities of the Government have been largely centered in the Treasury Department, and here one branch of the department is the office of the Supervising Architect. This man, with an office force as large



or larger than that of the busiest architect in the country, receives a salary equivalent to what any fairly competent architect would expect to earn after a few years of practice. It follows that a first-rate man is not available and so this, the largest office in the country, is run by a man who is measured by his salary. If there were great power, authority, and prestige attached to the place, the salary might not be the measure, but there is none. This has not tended to advance architecture in the estimation of the public.

Some years ago the Congress, convinced of the inadequacy of this organization to do really good work, authorized the employment of architects, and, while the Tarsney Act was in force, the Government had the services of good men and got good buildings. For once the United States Government had work done which could rank with the work done for our leading bankers and merchants, and for enlightened states and cities. The Tarsney Act was repealed, and once more the unwieldy office of the Supervising Architect, with its low salaried head, is attempting to do the building for the United States Government.

In actual practice even so simple an architectural proposition as an office building for the Interior Department was deemed too difficult, and an architect was called in to help; and, again, when the Treasury itself wanted more office space, an architect was called in, so that the Government is definitely recognizing the field of usefulness of the architect.

Outside of the Treasury the other building work of the Government has been largely in the Army and Navy — barracks, dwellings, hospitals, etc. Here each department had its engineers and had grown accustomed to believe that engineers could build anything. One is familiar with the ugly buildings of brick which are their work, and which might be excused if they had proved to be good plans, and cheaply built, but generally they are neither. The crowning monstrosity is such a building as the granite jail in the Portsmouth yard — ostentatious, costly, and hideous. Yet it is still generally thought that engineers can build anything.

It is then and now a question as to whether an engineer or an architect is the best one to do building operations, great or small, simple or complicated.

Let us attempt first to determine what the most complicated and difficult building operations are. Take the great bridge over Hellgate. It is a question of study of conditions to determine the type of bridge, the position of piers, the foundations, the span, the details of the truss. Take as a comparison the New York Municipal building. This involves every engineering problem of foundations and steel, and in addition the most comprehensive and detailed study of every department to occupy the building, the economical arrangement of the plan for the efficient execution of the work, corridors and elevators for service, and problems of heating, ventilation, power, electric service, and plumbing, and in addition to this that knowledge of design which makes it possible to weld this complete mass of detail into a harmonious whole. The first is simple compared with the second. The first is typically an engineering piece of work, the second is typically an architectural one.

Or, to take more everyday comparisons, a manufactur-

ing plant, or mill, and a hospital. The one requires the study of one unit or bay for certain requirements of light and for certain floor loads, and then the duplication, with perhaps modifications for special uses or loads of this bay — the study of heat, power, and its application and use. The other requires study of all the structural problems of the mill, and in addition study of all details connected with patients, nurses, doctors, and servants, details of operation, administration, and service. Again these must be coordinated, harmonized, and brought to a logical and therefore beautiful conclusion. Again, the first is rather in the province of the engineer, while the latter is in that of the architect. The first is simple, the second is complicated. Moreover, it is to be noted that the architect could readily do the former, indeed would consider it very easy; while the engineer would find the latter very difficult if not impossible, because his engineering training has not taught him how to do it.

Let the layman in any large center consider some of the important building operations of which he knows and see whether without an architect such undertakings would have been possible.

Put briefly, when it is a question of building, it is the simpler, less complex problems which the engineer solves; it is the complex ones, often involving the engineers' problems as well, which the architect handles. This might seem to make a claim for the architect of omniscience. Quite the contrary, the architect would be the first to admit that of all the varied sciences which come under his control and direction there is hardly one of which he is a master. His claim to being in fact what his title means, the master builder, is that he has knowledge of all the matters which enter into and make up the modern building, knows what the problems are and how they should be solved and who is best fitted to solve them. Many of the men he needs to help him will be in his own office force, — men who know more about construction, or about plumbing, or about steam boilers, or about design, than he does, — but often the men whose help he needs are outside his organization. It is obvious that no firm can afford to keep in their employ, as a subordinate on a salary, the best structural or the best domestic engineer. An architect can, and probably will, have some men well trained in these lines for ordinary work; but in complicated problems he will know just where to go to get the best advice, and he will get a structural engineer or a domestic engineer who is good enough to have his own force. The architect handles the big and complicated building operations, and he does this by coordinating all the various forces that are needed, and among these are the engineers. The engineer is neither trained by education nor fitted by experience to handle any building operations but the very simplest, and to add an architectural draftsman to his force is certainly not, for the owner, the equivalent of employing an architect.

Under these circumstances one is forced again to inquire why, in this great building emergency of the Government, it is the engineers who have been called in. Put in the baldest way, it is because the public think engineers practical men and architects visionary. There are many reasons for this. One is that architecture, as a complex profession requiring executive ability of a very high order, is quite modern, a growth of two generations,

and the public holds to the 1870 idea of the architect. And another is that the simpler problems—warehouses, mills, and factories—have been done either without architects or with a modern type, which has grown up in response to the demand, of engineers or mill architects. These men do the simpler (and, on a commission basis, the more profitable) class of work, and a type from which beauty has unfortunately and needlessly been eliminated. They have performed these simple building operations thoroughly well—better, perhaps, than the architect has done his very difficult and complicated task—and have gained a reputation for business ability which is generally and rightly recognized, but overvalued. The architect could easily have done the mill, and the public does not readily appreciate this, nor the converse, that the engineer could not have done the architect's task. If architects are to do the work for which their training and experience fits them, it is their part to let the public know what architects have done and are doing.

On many sides now there is evidence that the Government appreciates the fact that there is work, vital to the success of the war, which architects can do, and an increasing use is being made by the Government of architects. One has only to look over the list of architects in any great center of population to find name after name of men who are working here or abroad, in Army or in Navy, or in civil life, and in most cases doing professional work.

England and France were comparatively slow to realize what especial help architects could give. We have been in the war hardly a year and the architects are already doing their part. There is much more that they can and undoubtedly will do, and the profession throughout the country can help by bringing home to its own community an understanding of the particular work that the architect can do better than any one else, and using their influence to see that these professional abilities are fully used.

It would seem that the best way for the profession to win a larger recognition would be for the architects in each large center to make a definite effort to give to the newspapers popular articles on the notable buildings of that place, describing in a non-professional way what the architect had to do before his plans were ready to estimate, and how the work was conducted from that time on.

Take New York, for example, a description of the Public Library, of the additions to the Museum, the story of some great hotel or good apartment house. These could be made very interesting reading and would give the reader, in most cases, a new idea of what an executive manager the architect is and must be.

Boston, Mar. 5, 1918.

R. CLIPSTON STURGIS.

*Editors, The Architectural Forum:* The question to which you have asked me to respond, "*In what manner and by what means can the practice of architecture be developed in order to win a larger recognition?*", is characteristic of the impatience of our day and generation; one can hardly conceive that such a query would have been propounded in any of the other great periods of architectural activity. The truth is that our profession has not only outstripped, in its rapid development, the public upon whom we rely for appreciation, but in our

progress we have to a certain degree lost touch with earth. A thoughtful analysis of other times will reveal the architect as responding to a pressure exerted upon his faculties by the movement of events in the society of which he was a part, and all architects reacting in a generally similar manner to that pressure; this response, this reaction, issued in Style. When, in any epoch, we find Style, we may be sure that certain prevailing public and private demands were met and satisfied; the general uniformity, the family resemblance of its exemplars, are in themselves proof of this.

It may be doubted whether architects of the present day in America are doing much more than making essays in the historic styles, experiments, models at full size, and in permanent materials; exercising joyously the skill and knowledge which have come to them in such abounding measure in less than a generation, and exercising them less with reference to the actual needs of the people for whom they build than to their own pleasure in doing a certain kind of thing which perhaps they have always longed to do when opportunity should offer. To complicate the situation, the element known as "the taste of the client" is to be reckoned with; in the domestic field it is rarely an American house he wants—he dreams of an Elizabethan house or a French château or an Italian villa. When we add the predilections of our more instructed clients to our own when we have a free hand to suggest the type, and multiply these by the normal volume of work done here, such confusion arises that it is difficult to discern the dominant trend if, indeed, there be any; and the profession suffers in this confusion by the lack of comprehension which ensues and for which it is largely responsible—for the architect is usually able to lead his client along the path he wishes him to follow. There is thus no pressure exerted upon the architect by a general and quite uniformly distributed taste—the product of that general agreement upon modes of life and thought which is the result and the mark of an homogeneous and ordered social state.

Tastes abound—all sorts of tastes—this is to be expected in the fluid condition of the elements of our civilization; that these may interfuse in time and produce Style the writer has no doubt. But let us give them time; let us be patient; the growth of an art cannot be forced nor artificially stimulated; it must have its roots in the soil and grow unconsciously, bending to this or the other influence until, gathering strength, it matures and bends no more, and gradually dies to enrich again the soil from which it sprang.

We architects are prone to be impatient with the building public because we have outrun its comprehension of what we know. And this is hardly fair. There is a quality of the American public in which we should have more confidence—its common sense. Your client is no technician, he could not give you a reason; but take him by and large, if there is something wrong he is very sure to feel it. We yearn for "a larger recognition," by which we may assume is meant also sympathetic understanding. To be complete the understanding must be on both sides. Let us cease to regard our commissions as *projets* and look upon them as human problems. Let us try to understand our public, analyze its fundamental



needs, and satisfy them worthily. Let us not disdain the thousand and one practical details which minister to that satisfaction. I wonder if we have the confidence of the public! I wonder if we have earned it! If we have, we have taken a long step on our side toward the recognition we desire so ardently.

We have heard much about the education of the people in matters architectural. Poor things! They need it. And what are we to do while they are getting it and trying to catch up to us? Shall we mark time or shall we go on, in the rather self-absorbed and rapt way that has become our habit, or in another way which includes the study of our times and people? We must always lead, always be ahead of our public—but we must lead chiefly as interpreters, in the language of art, of the needs and aspirations of our national life. It is the skill shown by our great forerunners in translating social pressure into terms of architecture that has made them forever great. They spoke the language of their time; they did not stammer in alien tongues. Their immediate public was homogeneous, and its needs, its aspirations, its taste, easily discernible.

Ours is a harder task; our public is being welded by the hammer of circumstance; listen as we may, the din of the forging of a nation deafens us. And we whisper or shout in the accents of England or of France, of Italy or of Greece, hoping to be understood. When we learn to speak in the new tongue that shall be American, showing its origins as a word contains its root, but American none the less, we shall be understood. For by that time our public will be American and our art will be American. But this will take time. I repeat, the growth of an art cannot be hurried—any more than can the growth of a nation. In the meantime we can only give the best that is in us, and if our profession does not win full recognition in this generation, the next may see it acclaimed.

H. VAN BUREN MAGONIGLE.

New York, Jan. 18, 1918.

*Editors, The Architectural Forum:* It is of little importance, it seems to me, whether "the *practice* of architecture wins a larger recognition" or not. That is not what interests mankind. There is, however, another question that does, and one in which the pride and self-respect of our whole nation is deeply involved. It is: In what manner and by what means can *architecture* be developed in order to win a larger recognition?

Unfortunately to too many practitioners, I will not say to too many architects, these questions are synonymous, while in reality they are as far apart as the opposite poles. The practitioner is a business man, the architect is an idealist; the former thinks of the size and value of his practice, the latter of the quality and influence of his work. And because you have overlooked this most important and vital distinction your investigation is, I fear, bound to bring out far less of real constructive value than if you had asked the question as I have revised it. As revised, it is a question of far-reaching importance to the American people, as well as to the profession.

*Architecture*, it seems to me, must make a greater appeal before it can win a larger recognition. Archi-

tecs themselves must have nobler thoughts, higher spirit, better principles, and finer vision—in fact, they must possess more talent, ardor, energy, and power to enable them to produce an appealing architecture. Prescience is what is most needed now, and as a striking illustration of the lack of prescience and how that lack repels further recognition, let me give just one illustration.

Some years ago a distinguished educator—a man whose life had been devoted to high ideals, a man justly venerated by hundreds of his own pupils, as well as by thousands of the most highly educated men and women of the English-speaking world—died.

With commendable pride the university he long honored decided to erect a building to his memory, and with reasonable judgment the trustees of that university engaged the services of one of the most celebrated firms of architects in the United States to design it. So far so good; and in fairness to that orthodox firm I must confess that I do not know what obstacles the university authorities may have subsequently thrown in its way, but I do know the building that these highly trained men produced is as great a mockery as could well have been evolved had they conceived it with malice aforethought. But they did not, they simply put-the-job-thru-their-efficient-mill, sublimely unconscious of the fact that a commemorative monument was wanted. Why should they have given any personal thought and study to a building to go in the provinces? Their work is always monumental! And as for studying the character and achievements of the man in whose honor it was being erected, they never would have thought of that, were it to have been built on Mt. Olympus itself, since, from their point of view, deep sympathy and spiritual understanding have no place in the *practice* of architecture.

Now this is not an exceptional case, nor is it, fortunately, the rule. But unhappily there are scores of religious and secular buildings, to say nothing of scores of purely commemorative monuments still, alas! being turned out in this same swift, uninspired, cold, and loveless manner. Often, it is true, the technical excellence of such structures is above criticism, and, furthermore, as high-speed productions they may be admired, just as we may admire anything that is "pulled off" or "gotten away with"; but is that the way to woo the public? Is that the way to establish a lasting reputation? Is that the way to gain confidence? I think not. I think it rather a naive confession of low ideals and business cunning. And, therefore, I would remind such practitioners, who are not architects in the higher sense, that

"Man by himself is priced  
For thirty pieces Judas sold  
Himself, not Christ:"

lines which vividly suggest a lesson, and that lesson is that sincerity of purpose is the first requisite in an architect. He must believe, and then he must make others believe in him and his prescient dreams. To believe, he must have spiritual insight. He must be able to visualize not only the building that is wanted, but the effect it is expected to produce on the minds and hearts of all beholders, and after that, he must feel deeply and work

with intelligent sincerity to command the support that is necessary to carry out his prescient dreams. And thus, having convinced his clients, a larger recognition will come to him because it will then have been deserved.

In short, I contend that so long as the profession, as a whole, has no ideals above *practice*, no ambition beyond supplying the merely practical necessities of the day, and so long as the intensive teaching of soulless design is the chief aim of our schools, so long, then, it cannot hope to win that larger recognition that an eager and responsive people would gladly lavish on it. But fortunately more and more architects are beginning to realize that our people have a genuine longing to be surrounded by structures that will give joyful expression to their thoughts and aspirations, and if some of our leading practitioners do not realize it yet and blindly persist in taking a superior and esoteric stand without attempting to get down to the beating heart of humanity; without trying to ennoble life by simplifying, dignifying, and glorifying the communities in which they practise; and so long as others merely pander to the lowest commercial wants of clients too busy to be critical and discriminating, so long, then, will their poor buildings be denied the recognition real *architecture* has never failed to command. But I must not let this go without paying a tribute of respect to those who are headed in the right direction already; to those self-sacrificing men, architects in the higher sense, who have not yet received the recognition they so richly deserve—ardent, far-seeing men, who are persistently fighting architectural anarchy with a desire to replace it by order and beauty. Thanks to them, it is my belief, that the flimsy, experimental, and wholly commercial building period is nearly over; thanks to them and to our vast wealth as a nation, it is my belief, that the next great building era is destined to be in the United States. And therefore, in the interest of a finer civilization, I venture to make the following suggestions:

*First:* That we establish an unwritten rule to try and widen the line of cleavage between the mere practitioner and the sincere architect.

*Second:* That we resolve to do better work and less work, always remembering that architecture itself is much more of an educational factor than preaching architecture; while a vast practice is, nine cases out of ten, the sign of commercial mediocrity.

*Third:* That we begin to study the tendency of the times and resolve to try and interpret the spirit of idealism that has prompted America to enter the European war.

*Fourth:* That we use our influence to have the history of architecture taught both in the public schools and to all *belles-lettres* scholars in every college and university, in order that architecture may become part of daily thought.

*Fifth:* That we discourage the tasteless, flat minded man from entering the profession and especially from teaching architecture.

*Sixth:* That we make an earnest effort to prevent those hard-working, underpaid architects, who teach in our schools of architecture, from becoming discouraged, by firing them, from time to time, with fresh enthusiasm.

*Seventh:* That we demand of the daily press as strong, clear, searching, and fearless criticism of our own work

as it bestows upon the work of musicians, authors, actors, and politicians.

*Eighth:* That we work for the permanent establishment of town-planning commissions and art juries in every town and city where such commissions and juries do not already exist.

Awaiting with interest what the other contributors may have to suggest, and trusting their views and recommendations may be published over their own signatures, and not anonymously, I remain, Truly yours,  
Philadelphia, Jan. 31, 1918.

ALBERT KELSEY.

*Editors, The Architectural Forum:* In my opinion the first great step which architects should take to obtain a larger recognition for the practice of architecture would be to abandon for a more virile and aggressive policy the introspective habits which have grown upon the professional organizations in recent years. I would not for a moment advise any weakening of the ethical relations which have done so much to render architectural practice agreeable, nor is there any need to do so. Observance of the Canons of Ethics is the lubricant of professional relations; to eliminate them would be to throw sand in the gears of progress.

But in the recent years of comfortable well-being a tendency has grown up in the meetings of the Institute and its Chapters to dwell unduly upon minor points of professional practice, too much upon by-laws and standard documents, and the relation of the Chapters to the Institute and not enough on the great questions of the relations between the profession and the public. While every day is seeing a new raid on what architects have fondly imagined to be their own particular domain, made either by the engineers, or by interior decorators, or landscape artists, or contracting companies, it is too petty a business for the Institute to concern itself with chastening the small-town practitioner who squares the local paper by inserting his card, or in debating the degree of crime of him who has slipped an innocent water color of a library into the hands of an overzealous board of trustees. While the architects have been saying, "After you, my dear Alphonse," to each other, certain pawky and hard headed engineers who care about as much for ethics as they would for an old cellar wall which might come in the way of their operations, have developed selling organizations for plans, buildings, and all which are rapidly undermining the ground beneath the architects' feet. Nobody orders a new sideboard while his house is on fire; but while the architects have been busy perfecting a new standard contract which shall be more equitable for the suffering contractor, the latter has without consulting them gone ahead with his "cost plus" propaganda which absolutely assures him against loss, and shifts all the risk over on to the owner.

It took the war to bring the country as a whole to see the dangers of its too easy-going acceptance of the cares and risks of national life, and to awaken it to the need of a prompt tightening up and revitalizing of all its manifold activities; and similarly there had to be a war to show architects what the Government thought of them when it wanted cantonments or naval bases built. To employ architects in these works apparently did not even enter the minds of those charged with the care of these



operations. "Give us engineers," was the first cry, and landscape artists and builders took precedence over architects and were promptly promoted to positions of considerable importance.

It was rather a shock, but much good will come of it if it shows architects that the value of their position in the community is an inheritance which, like other precious possessions, needs eternal vigilance to maintain intact.

Already engineers are discovering that their professional life contains more than mere application to slide rules and micrometers. A writer in *Industrial Management* for December, Mr. Charles M. Horton, voices the need of a broader humanity for their outlook, and his remarks, from which the following excerpt is taken, may well be taken to heart by architects:

"Engineers are steadily moving into the forefront of the professions. This enviable position was once held by the clergy, then by the law, and then by medicine. Engineers now are having their turn, or soon will be having it. It is a responsible place in society. To lead, to guide—that is it. Therefore, bearing this tremendous responsibility, engineers should live cheek to jowl and elbow to elbow with society. Engineers should understand humanity,—its foibles, its weaknesses, its governing sciences. Men in the profession should know something besides laws which have nothing to do with society as such. Mathematics never bred cats, for instance, though mathematics might at times be strained to keep count of the kittens; nor has chemistry or physics ever accounted for John's red hair, when John's father and mother both have raven locks."

Architects, it is true, are generally not famous as mathematicians, but neither are they, as a class, over distinguished as diagnosticians of human nature. The public does not demand superhuman accuracy from architects, neither does it ask for conscientiousness in business affairs beyond the average; but it absolutely will not stand for pedantry or self-consciousness, and it wants tangible results, wants them to be good, and wants them as quickly as it can get them. A recent writer in *Architecture* has dilated upon the necessity of good financial backing to enable a young architect to practise without income for the first five or ten years, living, presumably, meanwhile, in a style properly to impress prospective millionaire clients. A better proposition, in my opinion, would be for this architect to try to handle his first few clients' business so well, meanwhile studying their characters and desires, as to make of them automatic advertisers, without the expense of maintaining a William and Mary reception room, joining expensive clubs, or attempting any of the artistic camouflage thought by some architects to be indispensable. Many a young architect who has secretly despised the vanity and crudely expressed ideas of a newly rich client has thereby thrown away a priceless opportunity to study the qualities of hard sense and broadness of view which have not only contributed to that very client's financial success, but have endeared him to other practical men of affairs.

To harmonize artistic design with the constructive side of the architect's work is the one most insurmountable difficulty of our profession; to combine both with a broad and human sympathy with the varying elements

of human nature which form a modern community, ought to be the aim of the profession, both individually and collectively. Let architects cherish and keep alive above all things that first enthusiasm of their early student days, —

"The morning drum call on my eager ear  
Thrills unforgotten yet."

Let them realize that they are living in the greatest and most critical age of the world's history—an age not only of invention, science, and warfare, but of romance and modern art as well—and cease to house banks and technical schools in Grecian mausoleums or modern millionaires in Roman villas. Why has architecture alone of all the muses of art, poetry, science, and the rest not felt the breath of futurism? "Let the dead past bury its dead." Honest estimates, designing buildings adapted to their needs, not shackled by the fetters of a creed outworn; simplicity, not pedantry, optimism born of the joy and thrill of witnessing these great days—these are a few of the qualities which will lift architecture into its rightful place among the professions, the "noblest of all arts," as long as it is living and breathing the atmosphere of the present; the most pitiable when it subsists on the dried fruit of the withered past.

Boston, Jan. 28, 1918.

WALTER H. KILHAM.

*Editors, The Architectural Forum:* There was a time when the architect was really a master of all known branches of building, an engineer, and in the most flourishing period of architecture since the Middle Ages not infrequently a contractor. Sometimes he was also a decorative painter and sculptor.

In the last fifty years the tendency has been to consider architecture as a profession on a par with that of law and medicine. This view has not been altogether successful, owing partly to the fact that there has been until recently no legal standing for the architect dependent upon the enforcement of educational requirements as in the former professions.

The introduction of structural steel, reinforced concrete, mechanical devices, and electricity has developed a new science of engineering of many specialized branches, each of which has a high standard of educational requirement and all of which are a material factor in the practice of architecture in our time. Formerly the owner was in most cases an individual, whether monarch or subject. To-day, owing to the magnitude of many private building operations, there has been largely substituted a collective ownership, and this has introduced into the practice of building a new element involving financing or promotion. This new need has been supplied to a very great extent by the contracting-engineer and by the great construction companies instead of by the architect, and has much to do with the increasing importance of the former in the eyes of the business world. While formerly the architect was the undoubted leader, now his relative position is frequently reversed.

At present the only authoritative basis for the regulation of the practice of architecture in the United States is that embodied in the Code of Ethics of the American Institute of Architects. This code does not sufficiently provide the means to meet the new conditions of building and does not thoroughly establish architecture as a

learned profession. The place of architecture among the arts is not universally acknowledged.

To better existing conditions in the practice of architecture I would —

*First:* Have the American Institute of Architects, or any representative body, consult with the engineering societies or contractors' associations and agree upon a line of separation of activities, or upon a degree of co-operation.

*Second:* I would endeavor to establish a national standard of educational requirement for the practice of architecture.

When these things have been done, one might begin to construct a new Code of Ethics consistent with the new arrangement.

St. Louis, Jan. 24, 1918.

THOMAS C. YOUNG.

*Editors, The Architectural Forum:* Almost every architect you meet seems to have made a recent trip to Washington. He has had an interview with the third or fourth assistant secretary to the Secretary of War. He has been referred to the Major in charge of the Department of Buildings of the National Council of Defense. He has read the admirable and carefully pigeonholed recommendations of the Architects' Committee. He has been politely bowed down-and-out, with the general statement that they all are "very sorry, but —."

He goes to Washington filled with patriotism and a keen desire to do his bit for the cause. He returns, filled with regret, and with doubt as to his reason, if any, for existence.

This condition, as I see it, is not entirely the result of the war. It is a result of developments in the building business that have been following the lines of general business, and in the relations of large contracting and engineering firms to the owner, individual or corporate. It is the result of a carefully conceived campaign of publicity, based first, on big business; and second, on the confidence which large resources directed in harmony with prevailing ideas of management are bound to inspire.

Under present conditions the buildings of public, religious or educational nature, or private enterprises in which an architect is considered indispensable, have been almost wholly abandoned. The buildings for Government purposes and for industries connected with Government orders have been given precedence. In all of these there are just two requirements, — space and speed in construction. "We must win the war."

In all building in recent years the credit for speed in construction has been taken by the contracting firms, who have advertised the fact extensively. They have dwelt at length on "wonderful organization," "wonderful systems of accounting"; they have invented or adopted terms and titles, such as "Industrial Engineer" and "Efficiency Engineer or Expert," and they have assumed full and public responsibility for their success in every instance, and admit its direct relation to the great organization they have built up.

The architect has indulged in no advertising. He even doubted the propriety of allowing his name to be included in smallest letters on the blatant signs by which the contractor announced that he was "it." He has taken no credit for the building under construction,

even though its speed and success were as much, or more, due to him as to the contractor. The public thinks the term "designed by an architect" relates only to some senseless ornamentation or detail, and not at all to the conception of the building in plan, arrangement, construction or composition, or to its success as a solution of a difficult building problem.

Moreover, the architect has, by the nature of his work and by his ideas of professional practice, isolated himself from a direct and absolute knowledge of building costs and responsibility for them. He has assumed an advisory position, and for real ideas of cost has deferred to the construction companies. He has not assumed to have financial responsibility — it is therefore assumed that he has none. He has not assumed to have knowledge of exact building costs — therefore he is not considered a judge. This idea has been unduly advertised by stories, sometimes true, of exceeded appropriations, always without a statement of the causes.

The public does not understand the function of the architect. The public does not understand the reasons for his association (which it terms a trust or union) or his attitude on preliminary service, competition, and professional practice.

The public must be educated, and this can only be done as it has been done in all business lines — by a systematic campaign of advertising. The architect, as an individual, may not do this. There can, however, be no objection to giving the Institute or the various Chapters power to act, and a fund should be raised for this purpose. If the Institute will not do this, the individual must. We know that the architect is better fitted to have charge of any kind of a building enterprise than any construction company can be. Why not admit it? The architect must take a larger part in public affairs. Do you know any architect who is a politician or has ever held a political office of importance? Occasionally one is appointed State or City Architect, but not with any power to act or with any pay commensurate with the work involved.

The code of ethics must be revised so as to permit members of our profession to compete on an equal basis with construction and engineering companies, and with other architects not so careful of their professional standing. It may not be dignified, but there is a direct tendency toward socialism in present conditions. The architect cannot avoid its influence, and he cannot accomplish anything by an assumption of dignity.

The architect must specialize. He knows he cannot do all things equally well. Why should he not develop his organization and complete his training along certain lines, so that he may be an authority on requirements, cost, and construction of work within those lines? All other professions have come to this conclusion, and architecture is not immune.

And now while the architect is using the long yellow pencil that he used to draw with in trying to figure out how to pay his 1917 income tax out of the evanescent proceeds of a non-existent business, it might be well for him to extend his computations and try to determine just how to obtain for architecture its proper recognition in the scheme of things as they are.

Chicago, Jan. 29, 1918.

W. K. FELLOWS.



## The Architectural League Exhibition in New York

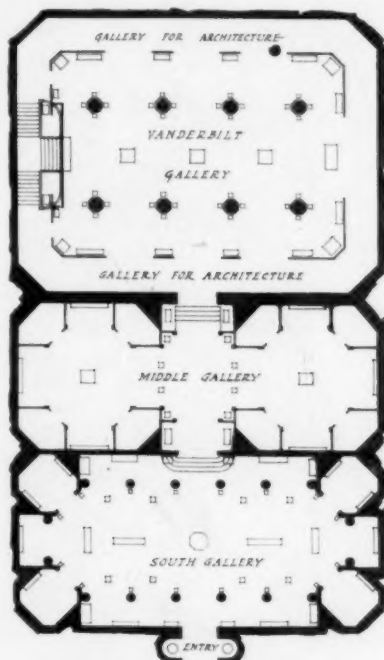
THE recent exhibition of the Architectural League of New York held during the month of February was the thirty-third annual recurrence of this event, and it is particularly worthy of note because of the special endeavor everywhere evident to meet present-day conditions and picture the difficult subject of architecture in a manner directly appealing to the public.

The League has for a long time taken an active interest in the arts and crafts closely allied to architecture. It realized sometime ago that technical plans, elevations, and detail drawings, even though of great interest to architects, held but little attraction for the layman, and as one of the principal reasons for holding these exhibitions is to bring architecture closer to the layman, their character in the past few years has accordingly been broadened to include photographs of completed work, colorful mural paintings, and interesting sculpture, with a correspondingly increased

degree of attention from the public and the daily press.

In arranging the exhibition this year a further step was taken and work from the decorative crafts admitted. The high purpose of the League behind this progressive step is well expressed in the following, from the address of the president, Mr. H. Van Buren Magonigle, on the occasion of the opening of the exhibition:

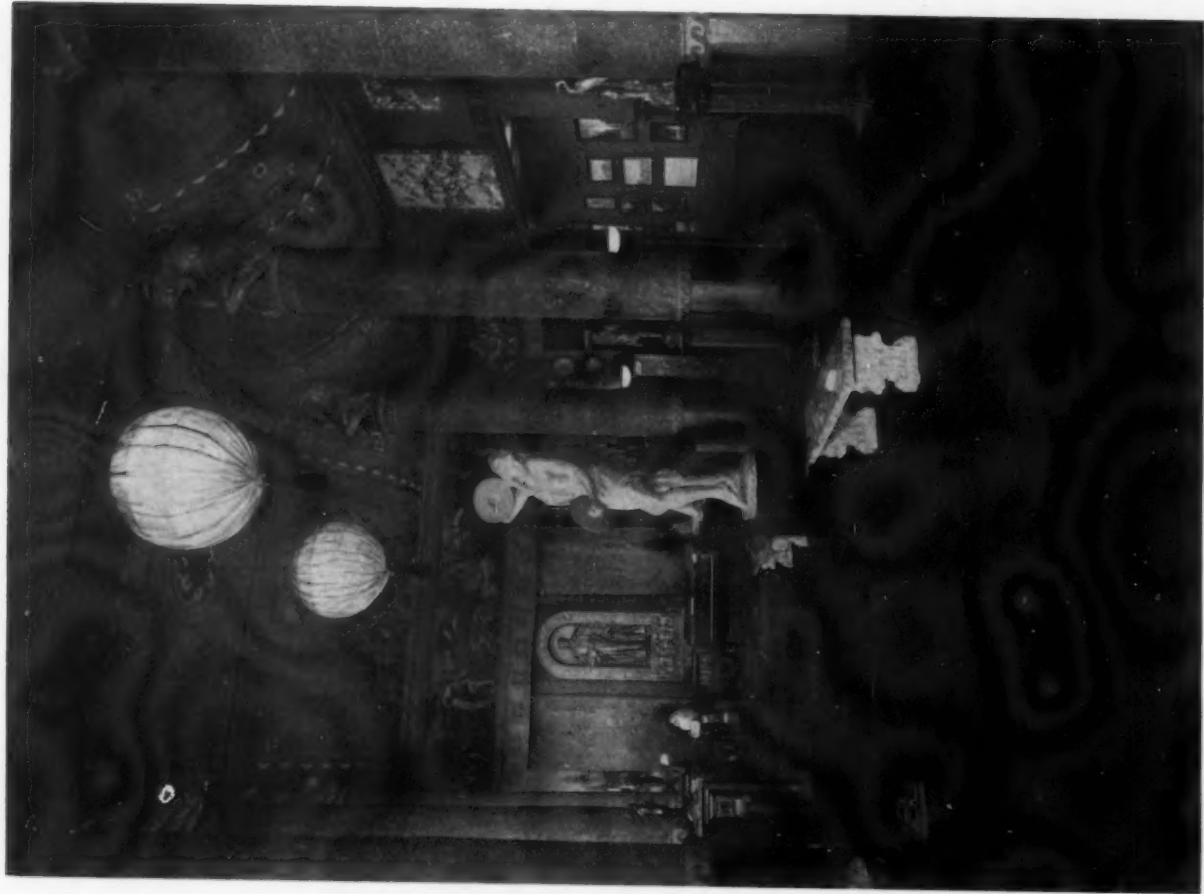
"It is my privilege to welcome you to this private view of an exhibition unique in the annals of the League,—an exhibition which we hope may mark the beginning of a new epoch, the dawn of a new Renaissance, wherein the sister arts and crafts that minister to the art of architecture shall assume again their ancient dignity. Busied as the architects have been during a generation in recording the technique of their own art, they had but little time to encourage the craftsman; his work has been on the whole sadly neglected in this country. The Architectural League,



Plan of Galleries Showing Arrangement of Exhibition



View in the South Gallery Showing Entrance to Middle Gallery at Right



VANDERBILT GALLERY SHOWING ARCHITECTURAL EXHIBIT AT RIGHT



SOUTH GALLERY LOOKING TOWARD MIDDLE GALLERY  
EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK



composed as it is of architects, mural painters, sculptors, landscapists and designers, and workers in glass and mosaic, tile and ceramics, textiles, furniture, is, in our view, the proper body to repair that neglect; as a beginning, therefore, the works of the craftsmen are shown here in the galleries hitherto held sacred to the architect, the painter, the sculptor, and in the worthy setting designed by Mr. Howard Greenley."

The illustrations herewith show how successfully the exhibit was arranged, but they do not convey any sense of the beautiful and striking color combinations or the effective lighting. The three galleries of the Fine Arts Building were entirely transformed from their usual appearance, and the *ensemble* as arranged from the designs of the architect, Mr. Howard Greenley, was a convincing demonstration of his ability to create an interior of striking scenic effect. The dominant color note of the South Gallery was blue of a greenish cast, relieved by touches of yellow and gold in the column capitals and the ceiling fabric. Mural paintings of strong color occupied important positions in the frieze, and groups of decorative paintings lined the walls behind the columns. The alcoves at either end and the whole of the Middle Gallery were given over to exhibits of furniture, textile fabrics, mantels, ornamental metal work, and other decorative craft work of a high order of artistic merit.

The Middle Gallery repeated the color tones of the South Gallery but with the dominating tone yellow and the relieving color blue. The fabric hung walls, the draped ceiling through which strong yellow light filtered, and the boldly stenciled frieze combined to make an impressive approach to the Vanderbilt Gallery in which the architectural work was hung. This room under the decorative treatment given it became an imposing exhibit hall especially well suited to its purpose. The massive columns surmounted by crouching figures supporting the draped ceiling, and the temporary walls so arranged as to form a central court with a surrounding exhibit gallery. Because of the desirability of viewing architectural work at close range, this encircling gallery, which was of a neutral tone and softly lighted, provided excellent space for the architectural photographs and rendered drawings.



Model of Reredos for St. Thomas' Church,  
New York, Shown at League Exhibition  
Bertram Grosvenor Goodhue, Architect

Some critics have expressed the opinion that the architectural portion of the exhibition lost prominence through its relatively secondary position and close relation to accessories carried out in the strong brilliant colors typical of modern decoration. In some measure the criticism may be justified; but if the decorative end seemed to some observers the main feature, it was not necessarily the fault of the arrangement or the decorative scheme, but due primarily to the lack of imposing architectural work, which is not to be wondered at, for the last three years have seen but little important architecture produced in this country. The grouping of features and decoration of the galleries were planned to explain the interdependence of architecture, decoration, and craftsmanship, and as an initial experiment in making an architectural exhibition popular in character, the objects of the League were fully accomplished.



A Typical Niche Showing Exhibit of Furniture



TWO VIEWS IN THE MIDDLE GALLERY SHOWING EXHIBITS OF ARCHITECTURAL ACCESSORIES  
THE EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK



## Prisons and Prison Building

By ALFRED HOPKINS

### III. THE OUTSIDE CELL

IN designing the Westchester County Penitentiary and Workhouse, described and illustrated in the preceding issue, the second ambition realized by the author was to give each prisoner an outside cell. When the plan was first developed, three years ago, the outside cell was much more a matter of controversy than it is at the present time. The inside cell of the American prison is a type peculiar to this country, and its design is based on the principle that the prisoner is to be retained above every other consideration. Consequently our jails have been designed with what has come to be known as "interior cells," that is, the cells are placed not against the outside walls, but in the center of the building, back to back, separated by a passageway from 3 to 4 feet in width, referred to as a utility corridor, in which all the plumbing and ventilating pipes are placed. The space between the outside of the building and the front of the cells is frequently divided by a steel grille forming two long corridors, the outside corridor being called the guards' corridor, and the inside corridor, next to the cells, the prisoners' corridor. The object of this division was to protect the guard from the prisoner, for this system is devised on the theory that every jail building must be constructed on the basis of making it safe for the worst possible criminal which might ever get into it. Indeed, every once in a while a guard is killed by a prisoner; but so every once in a while a man is killed crossing the street, but this does not mean that our streets are unsafe, if reasonable care is observed in traversing them.

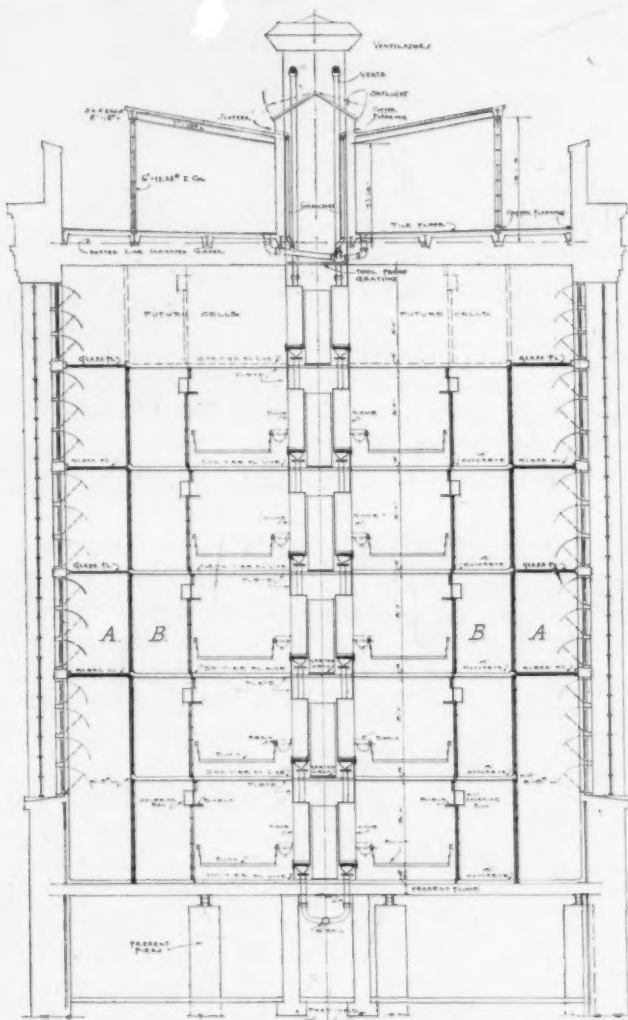
Placing the cells in the center of the cell block makes it possible to fill the outside wall with win-

dows — in fact, a proportion of light area which came to be established was that the outside wall should be 50 per cent glass. The radiation was placed between the windows, which open like louvres, and with an exhaust fan in the top of the utility corridor it was possible to draw the warm fresh air through the cell to the roof, thereby obtaining very satisfactory results in heating and ventilation.

While a good deal may be said for such a prison from the standpoint of its mechanical heating and ventilation, from the standpoint of the welfare of the prisoner hardly too much can be said against it. The great disadvantages of the cage type of cell are the complete loss of all privacy to the inmate, the inhuman and grotesque appearance which it gives to his confinement, and the difficulty of providing really adequate segregation and classification. Important prisons like the Great Meadow Prison of New York State and the prison at Stillwater, Minn., both of which are renowned for enlightened and efficient administration, have this inside cell arrangement. These prisons, however, were constructed when very little was known of the outside cell construction, and many practical prison men were largely against its adoption.

There is really no place in this country where it is possible to study adequately the outside cell, long advocated by our more progressive penologists, so that the author made a tour of Continental prisons for the sole purpose of discovering wherein lay their advantage and how they should be designed to make them suitable to this country and climate.

In the Continental prison the chief difficulty with the outside cell is found in its ventilation. In England the windows are intentionally made loose fit-

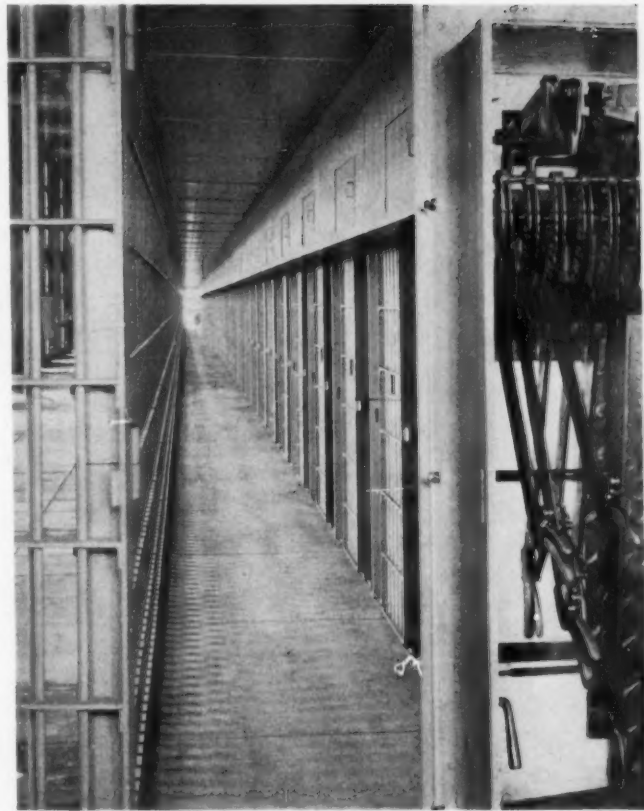


Section Through an Inside Cell Block

This shows the interior cell block with the cells backed up against the utility corridor in the center, the prisoners' corridor (B) and the guards' corridor (A) against the outside wall.

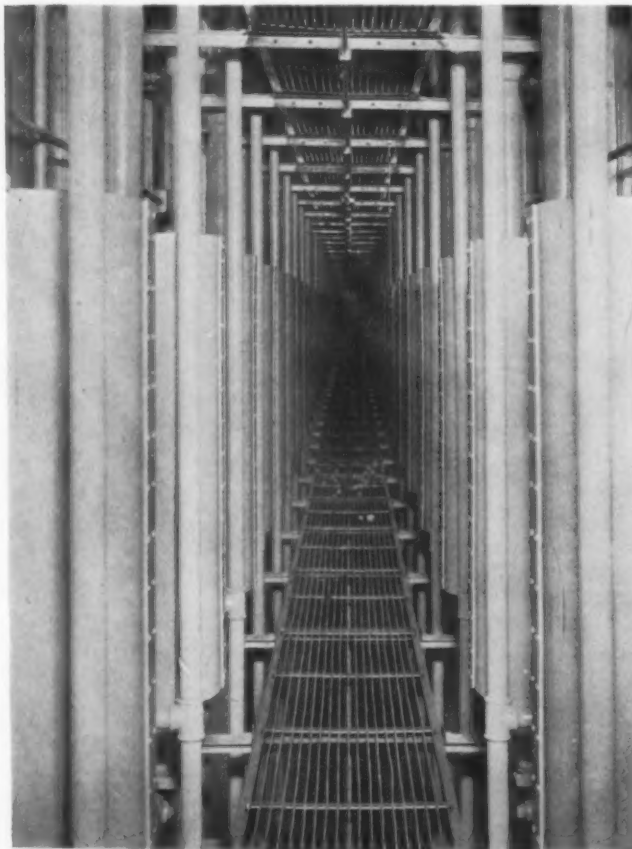
ting so that they cannot be entirely closed. Where it is possible to close the windows tightly, insufficient ventilation invariably results during cold weather because the great majority of prisoners seem to shun fresh air and invariably keep their windows shut.

Two methods are in use abroad for ventilating the outside cell, but neither is adequate. The English way is to build in the front wall of the cell a panel of special bricks which are made with diagonal or curved openings which will let the air through, but which will not permit the prisoner to see through. This arrangement is intended to ventilate the cell into the central corridor; but the central corridor is usually quite as much in need of ventilation as the cell itself. In the majority of English prisons the cell blocks are four tiers high, the cells being on the outside walls reached by galleries with the central corridor running clear through from main floor to roof. This is always bad, as such interior spaces can only be lighted and ventilated through the roof; and while overhead lighting is always questionable, overhead ventilation is still more so. This condition is made worse as the cell block increases in length, and some of them, as at Pentonville, I think, are 175 feet long. This method of reaching the cells from galleries came about as a means of facilitating supervision, for the guard standing on the main floor has a view of all the inmates as they come out of their cells. As



Prisoners' Corridor in the Old-Fashioned Steel Jail

This shows the prisoners' cells on the inside and entirely separated from the exterior of the building. The outside walls may be seen to the left. The space next them is usually referred to as the "Guards' Corridor."



Utility Corridor in the Old-Fashioned Steel Jail

This gives to the practical mind some idea of the expense of these structures

a matter of fact, the top galleries have very little supervision owing to their distance from the guard's station. Better supervision is had and better discipline maintained when the cell floors run through, for then a guard may always be on the same floor with the prisoner. This arrangement also makes for better classification and greater quiet throughout the cell block.

On the Continent, and in some of the older English prisons, the cells are ventilated by ducts or flues built in the walls, each cell with its separate flue, the registers of which are sometimes controlled by the guard from the corridor, but usually by the prisoner from the cell. The results of this method of ventilation, however, did not seem satisfactory to the author on the chilly February days when he was in Holland and Germany, for without exception he found the cell windows shut, in spite of the prison rules requiring that the prisoner shall always keep his window open.

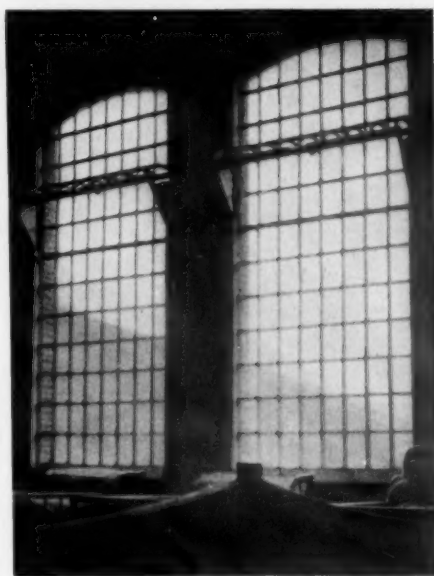
Apart from this one point of ventilation, to the mind of the most casual visitor there can be no question that there is a great advantage in the privacy afforded by the outside cell. The doors are closed and the discipline and quiet of the prison are perfect. There are no cat calls through the night, nor is there the intolerable argument and vile language which are continually bandied back and forth in many American prisons, and particularly in our



miserable county jails. This one thing, the lack of privacy, if there were no other, should condemn the inside cell system for all time. There is nothing in the suggestion frequently made that the outside cell is another name for solitary confinement, except where such a system is intentionally carried out, as formerly was the practice.

As our modern prisons are administered, the men are fed in a general mess hall and not in the cell, and with the work on the farm and in the shops, and in the freedom which is now permitted in the recreation periods, there is not the slightest reason to feel that the inmate has anything to endure in the outside cell at all comparable to solitary confinement.

In New York State the regulations of the State Commission of Prisons are very precise on one point, and that is that each cell must have a toilet and a wash basin. At Westchester vertical shafts were constructed between each pair of cells to contain all the plumbing pipes for those fixtures. The basins are designed so that the prisoner may drink from the flow of water, which is from the outside of the bowl rather than the wall side, thereby doing away with the necessity of a cup. The closet is suspended, fastened to the wall and not the floor, and equipped with a vent connected to galvanized pipes and ducts which are controlled by an exhaust fan, there being one fan for each cell block. This is a simple and effective way of providing against the prisoner's habit of closing his window in the winter. The toilet has been placed behind the wall of the utility duct and is screened in that position. In the usual type of the inside cell block the closet is placed squarely in front of the door, with no screen whatever, and no effort seems to have been made to give it any privacy. The cell doors operate on an

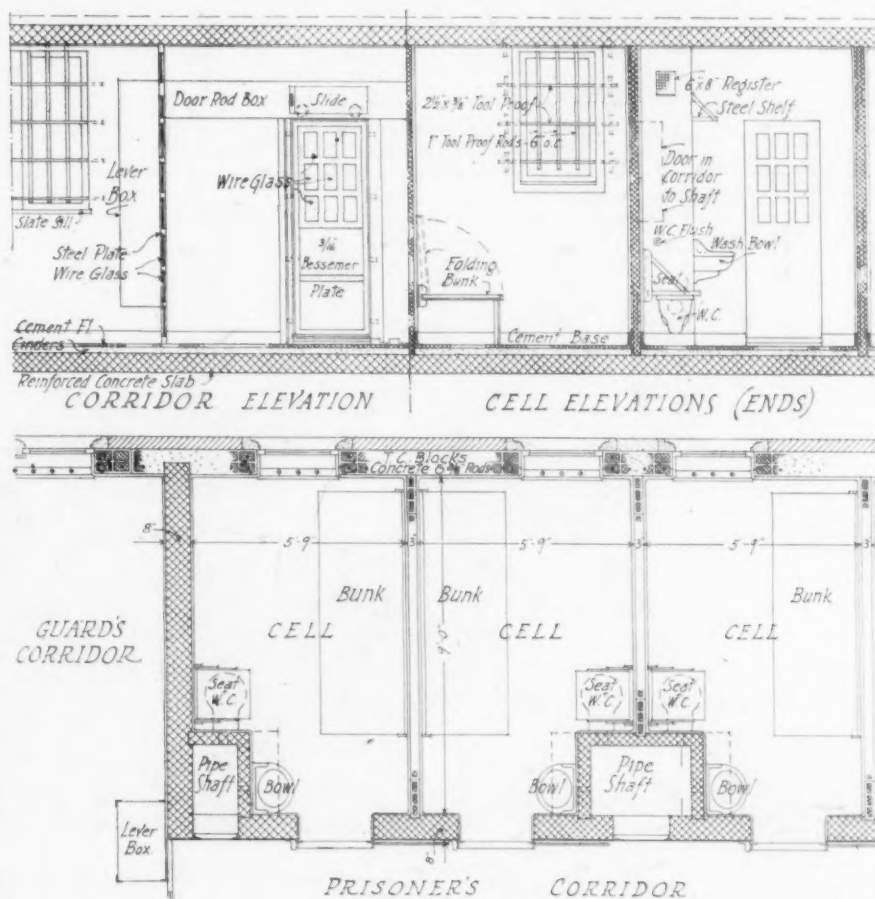


Windows in the Dormitory of a Holland Prison

These windows are of tool-proof steel glazed with heavy plate glass, a small portion of the upper half of the window opening back into cheeks. This would be an intolerable arrangement in our climate, and would not give anywhere near enough ventilation for the summer time.

automatic device, with which it is possible to open all the doors at once, or each one individually. The author's contribution to this device was that they could also be locked 5-inches open. In this way it is possible in warm weather to ventilate the cell into the central corridor; which in turn is ventilated at each end by accessible windows across its entire width. It is true that the prisoners can look out through the 5-inch opening and communicate with one another across the corridor; but if this privilege is abused, the door can be closed separately and the offending inmate may be disciplined without affecting the comfort of the others. In the new cell block at the Eastern Penitentiary at Philadelphia the cells

have been equipped with two doors — one of solid wood and the other an iron grating. In warm weather the grating only is used, and if a prisoner becomes



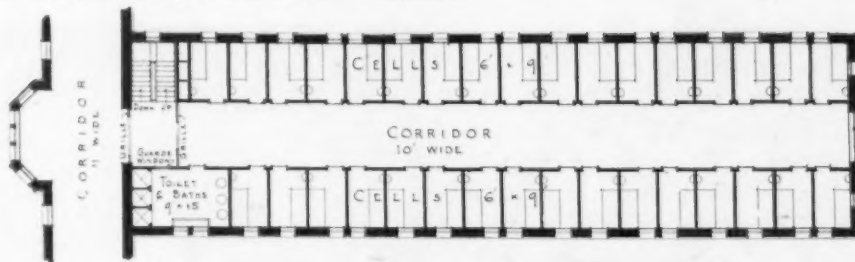
Detail Plan and Elevations of Cells

Westchester County Penitentiary and Workhouse, White Plains, N. Y.  
Alfred Hopkins, Architect

unruly or noisy, the wooden door is closed. The upper portions of the doors at Westchester are glazed, as they always should be, because it is necessary for the guard at all times to see if the prisoner is in his cell.

Almost the whole problem of the outside cell lies of course in the window. Our climate is such in summer that it would be almost inhuman to put a man in a cell and shut the door without providing adequate window area. The English cell with its small window opening would be intolerable here. So would those in the Holland and German prisons, where the windows are hinged at the bottom and open at the top. The Westchester windows are steel sash of the usual casement type except that they are pivoted top and bottom 4 inches from the jamb. This enables the window to be readily cleaned on each side. The window opens at right angles to the wall, and the opening is entirely adequate for our weather conditions, the window being 2 feet wide and 4 feet high. The adjuster is a commercial type and will keep the window open at 90 degrees, 45 degrees, and about 15 degrees.

As previously stated, the New York State Prison Commission insists that each cell should have a toilet and basin. This is a natural reaction against some of the old prisons, where the toilet facilities had been notoriously inadequate; but I believe it is en-

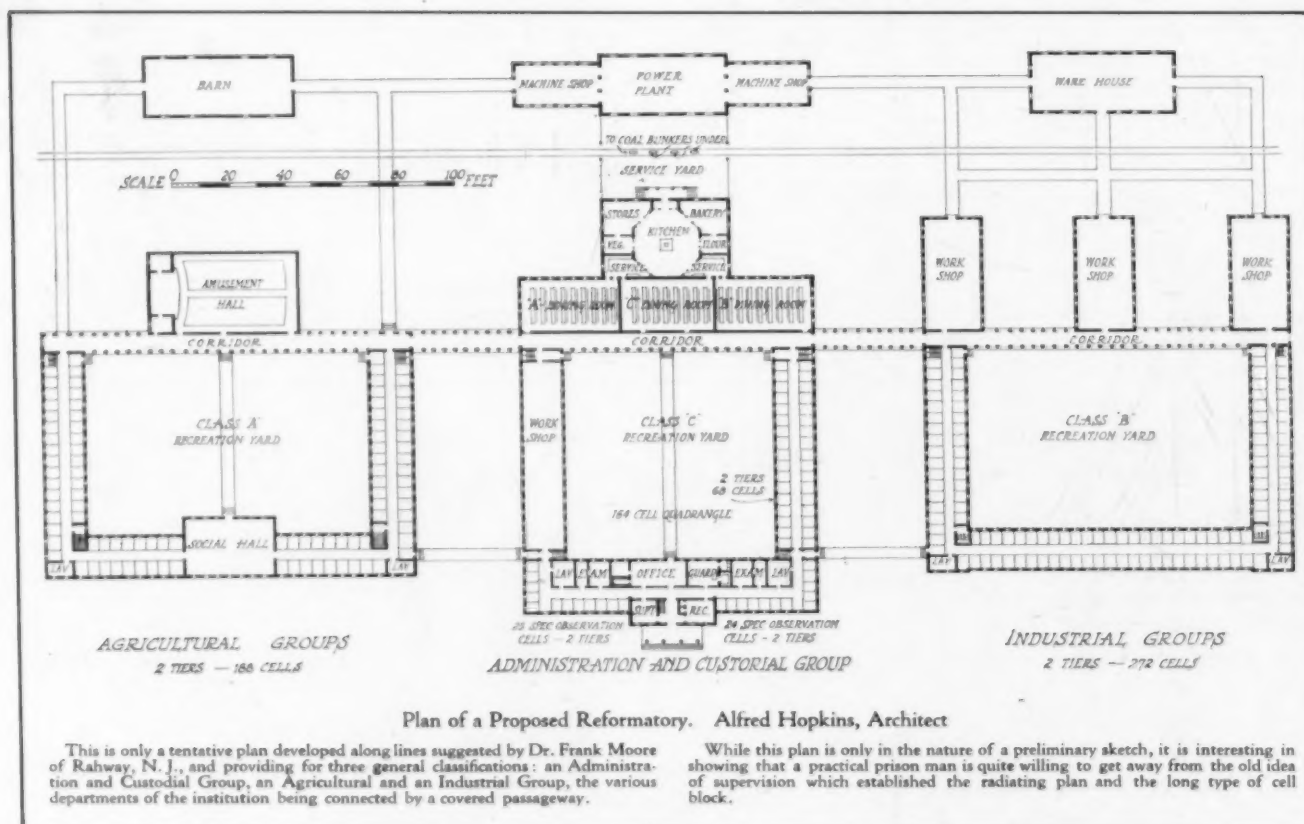


Plan Showing General Toilet and Bath for Cell Block Floor

Prisoners enter behind the grille which closes off the corridor, and a window for the guard on the outside of the grille is provided for supervision. This arrangement would entirely eliminate the toilet in the cell block and very materially reduce the cost of plumbing.

tirely unnecessary to place a toilet and basin in each cell. This makes the plumbing very expensive and it would answer all purposes to design the cell block as shown in the plan reproduced herewith, where the toilets and lavatories are placed at one end of the building and can be easily supervised by the guard from the outside of the prison block if desirable. This would necessitate the prisoner calling the guard, which is not a difficult matter to arrange and which is customary in all the Continental prisons. Such an arrangement would probably be opposed by some wardens, as it was by one with whom the author discussed this plan. "What," said he, "do you think I would have a prisoner calling on my men in the night in order that he may be conducted to the toilet? It would degrade him." (Not the prisoner, but the guard.)

Such an attitude is all wrong, and my friend the warden did not have in proper perspective the mental picture which he had drawn of his vocation.



Plan of a Proposed Reformatory. Alfred Hopkins, Architect

This is only a tentative plan developed along lines suggested by Dr. Frank Moore of Rahway, N. J., and providing for three general classifications: an Administration and Custodial Group, an Agricultural and an Industrial Group, the various departments of the institution being connected by a covered passageway.

While this plan is only in the nature of a preliminary sketch, it is interesting in showing that a practical prison man is quite willing to get away from the old idea of supervision which established the radiating plan and the long type of cell block.





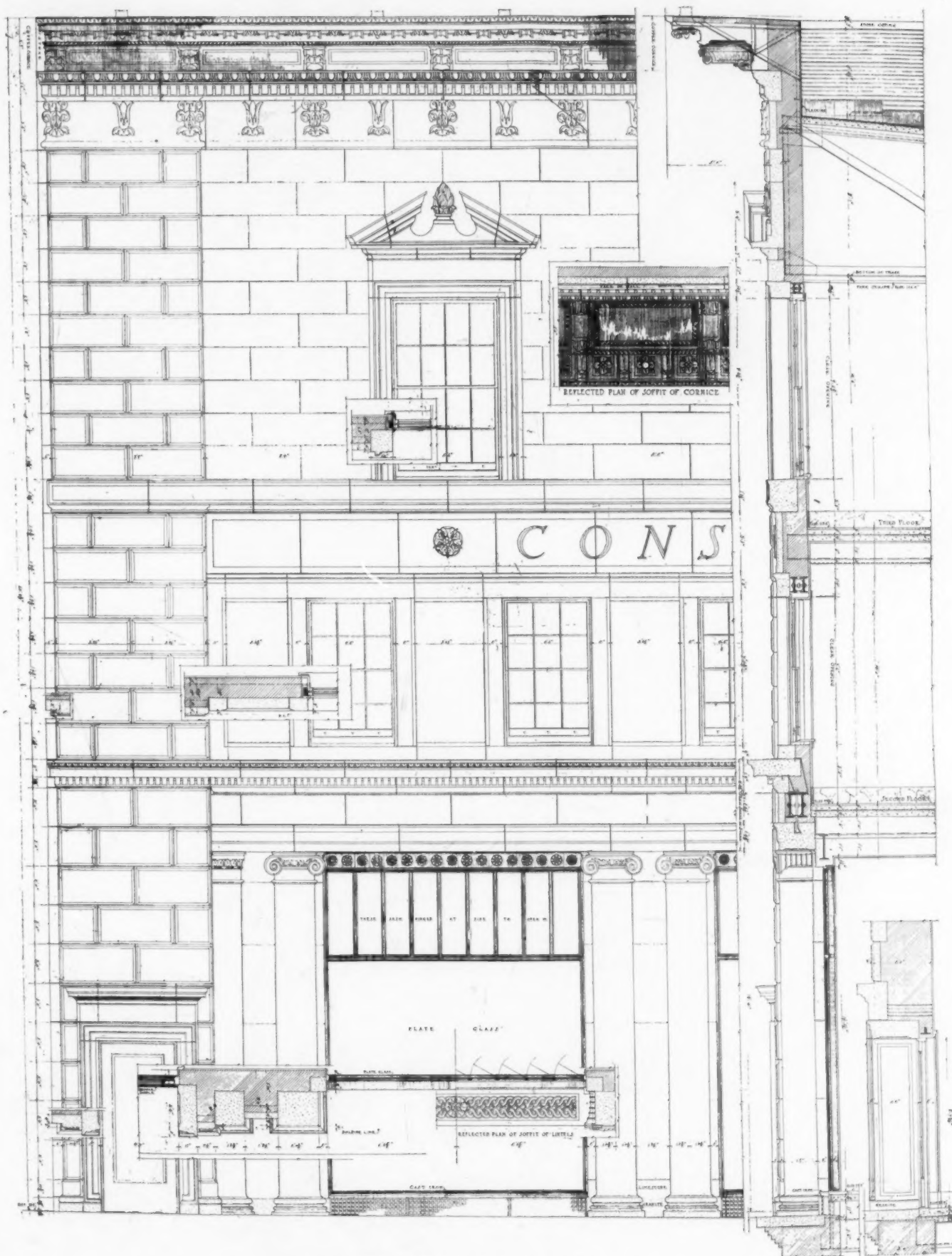
GENERAL VIEW OF STREET ELEVATION

CONSOLIDATED GAS COMPANY BUILDING, WEST 57TH STREET, NEW YORK, N. Y.

WARREN & WETMORE, ARCHITECTS

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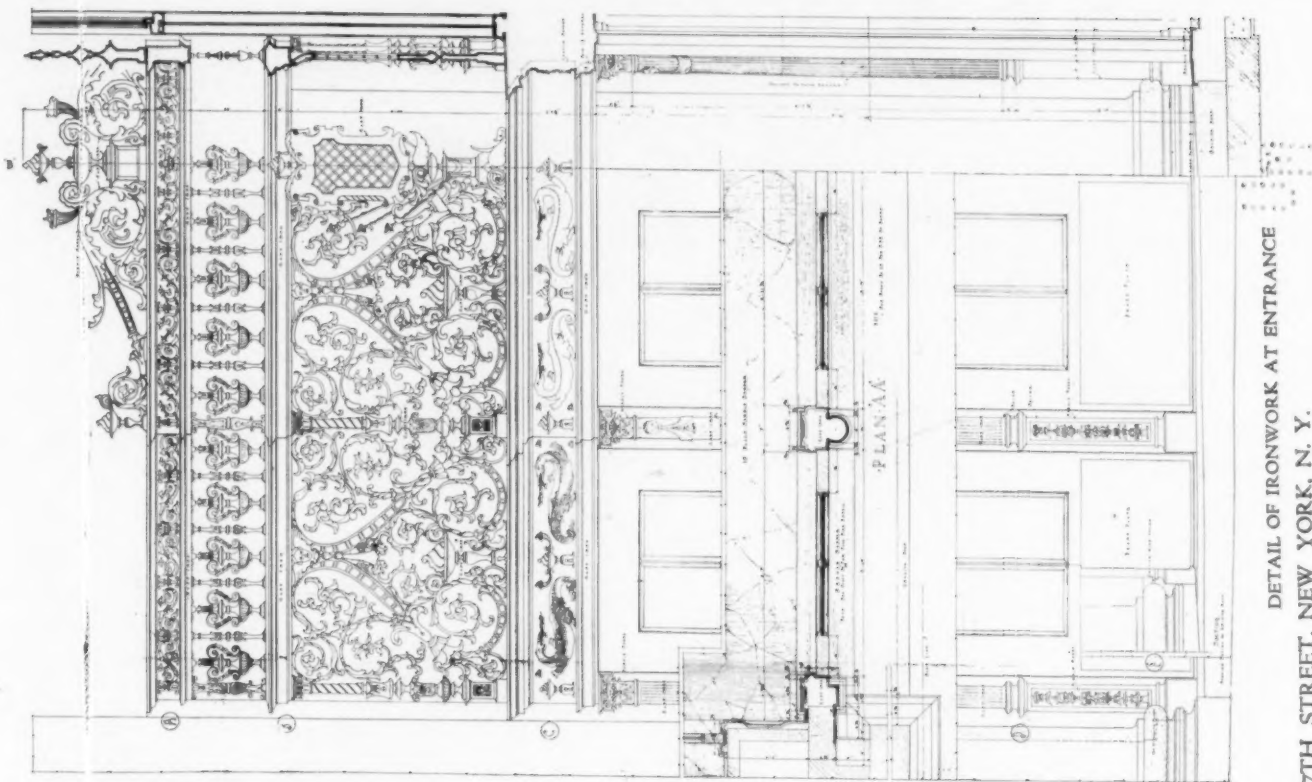




DETAIL OF STREET ELEVATION  
 CONSOLIDATED GAS COMPANY BUILDING, WEST 57TH STREET, NEW YORK, N. Y.  
 WARREN & WETMORE, ARCHITECTS

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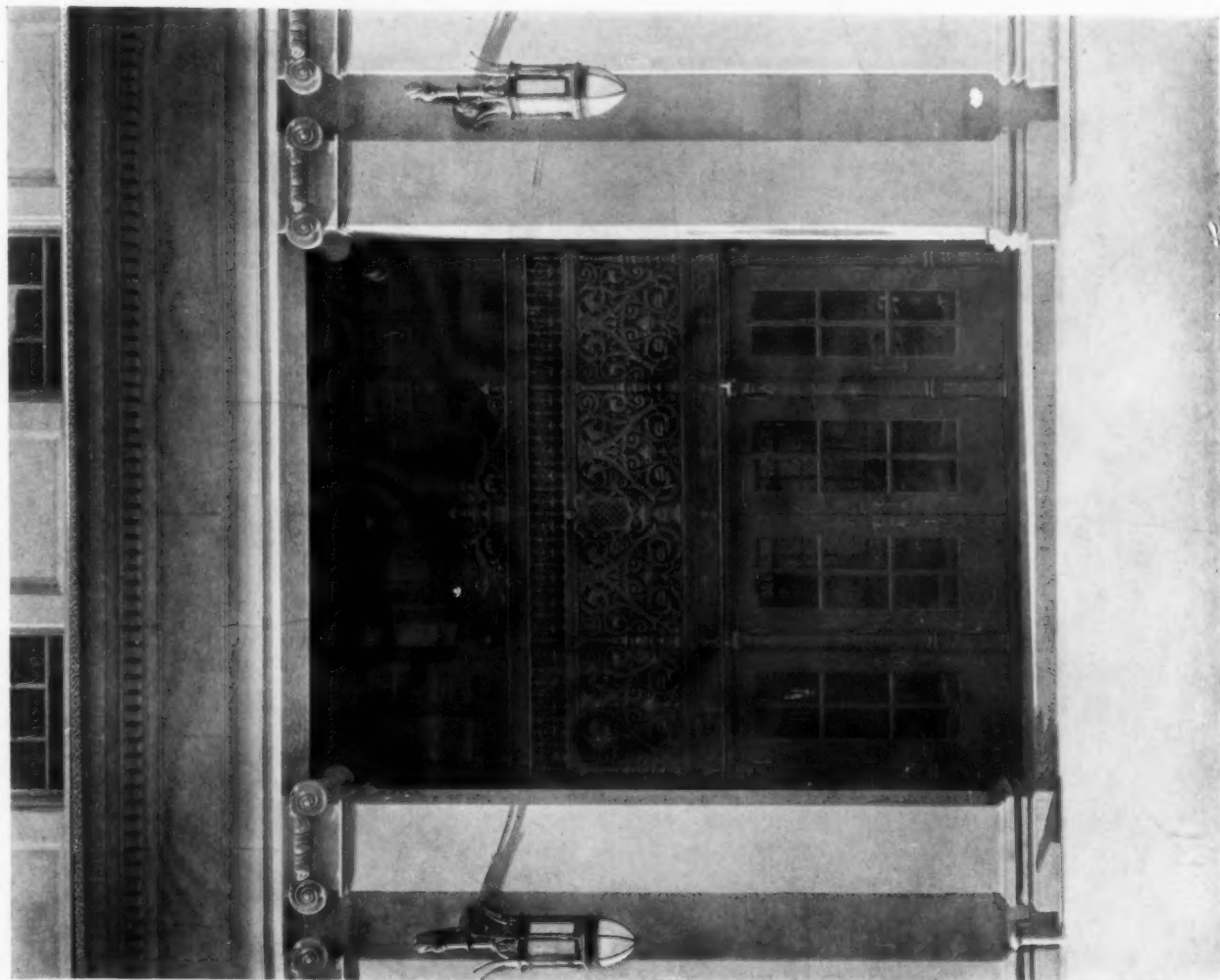




DETAIL OF IRONWORK AT ENTRANCE

CONSOLIDATED GAS COMPANY BUILDING, WEST 57TH STREET, NEW YORK, N. Y.

WARREN & WETMORE, ARCHITECTS



DETAIL OF MAIN ENTRANCE

CONSOLIDATED GAS COMPANY BUILDING, WEST 57TH STREET, NEW YORK, N. Y.

WARREN & WETMORE, ARCHITECTS



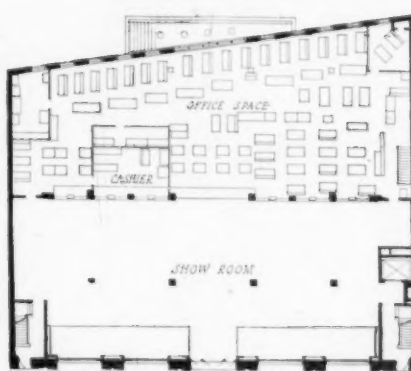




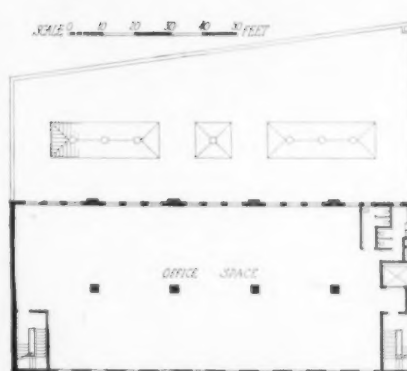
DETAIL VIEW OF SHOW ROOM



BASEMENT FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN

CONSOLIDATED GAS COMPANY BUILDING, WEST 57TH STREET, NEW YORK, N. Y.

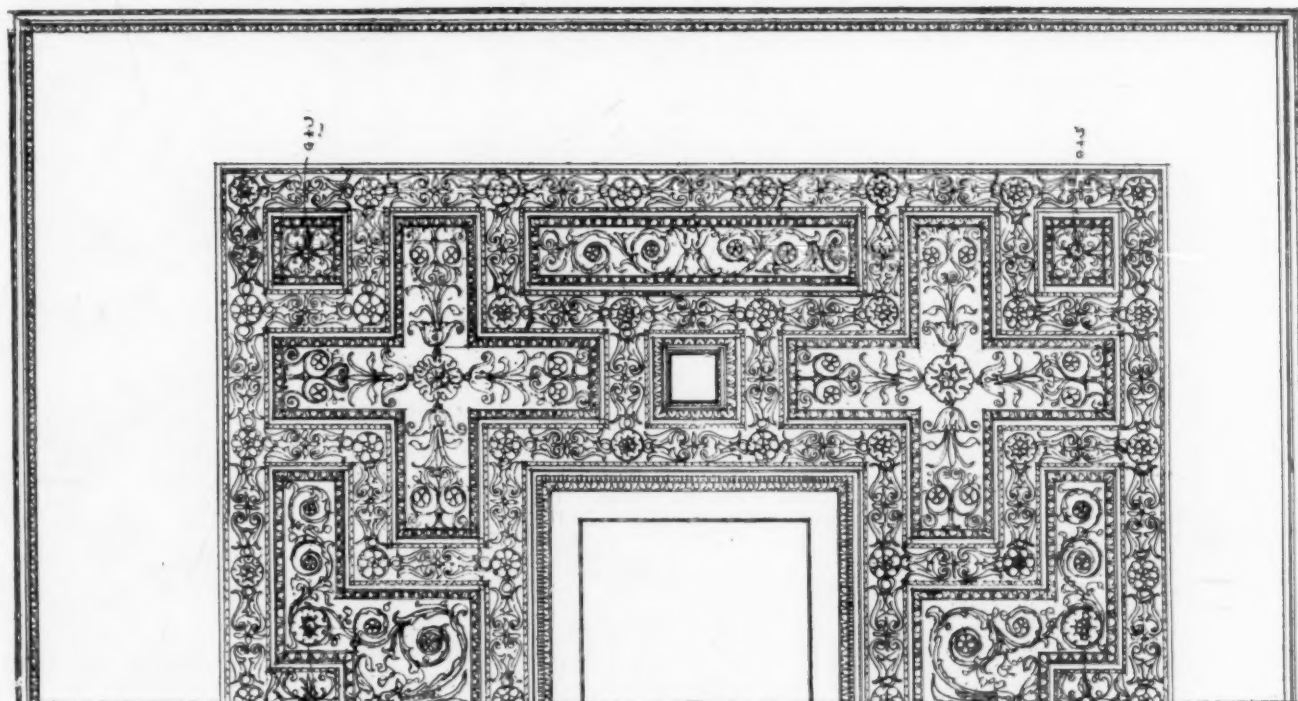
WARREN &amp; WETMORE, ARCHITECTS.







GENERAL VIEW OF SHOW ROOM

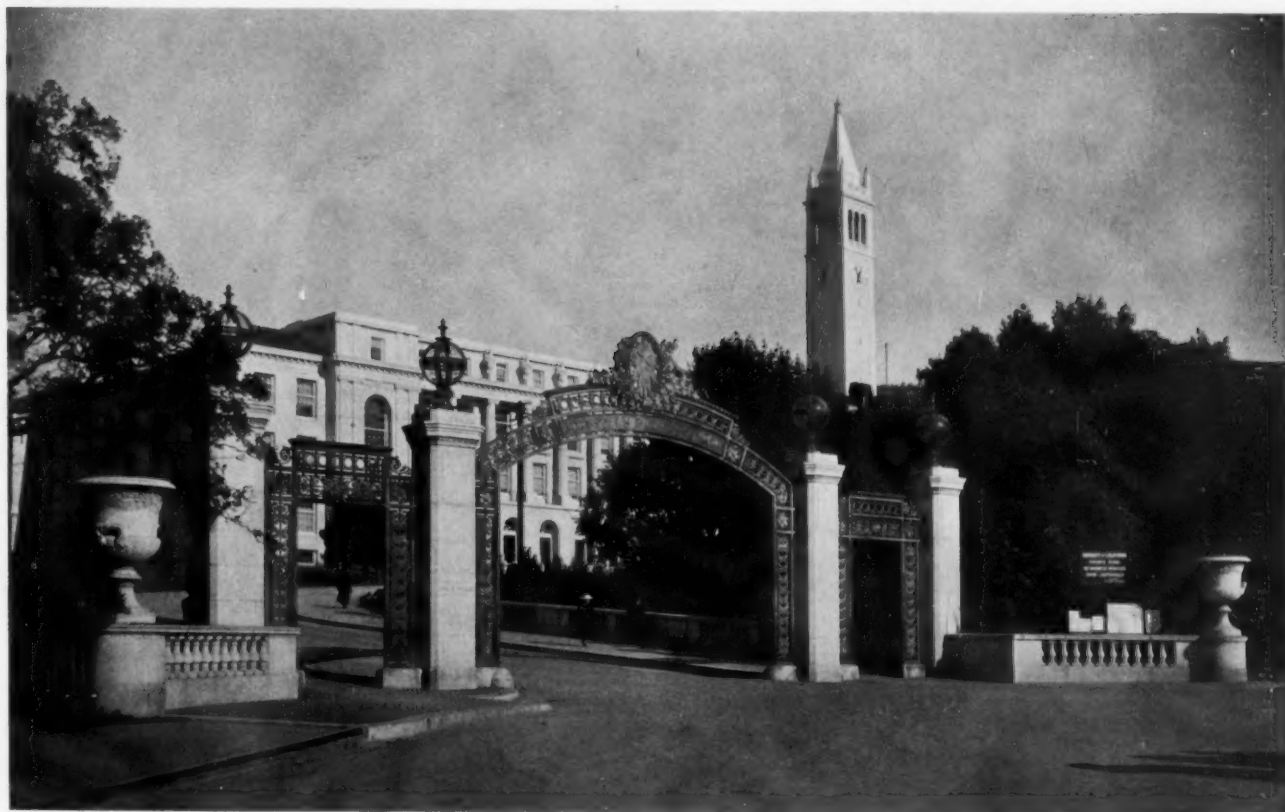


DETAIL PLAN OF CEILING SHOWING ONE-HALF BAY

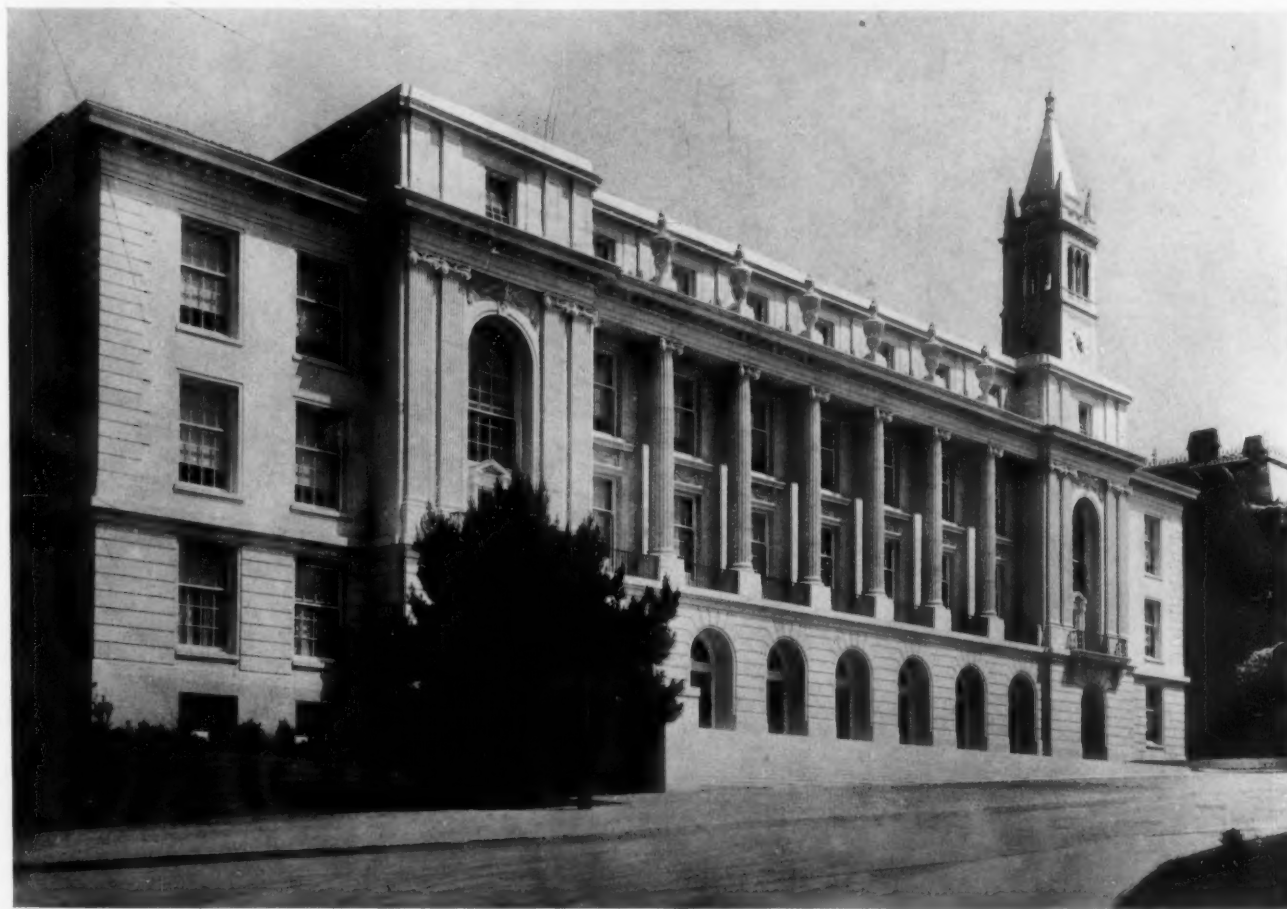
CONSOLIDATED GAS COMPANY BUILDING, WEST 57TH STREET, NEW YORK, N. Y.

WARREN & WETMORE, ARCHITECTS





SATHER GATE, WHEELER HALL AND SATHER TOWER



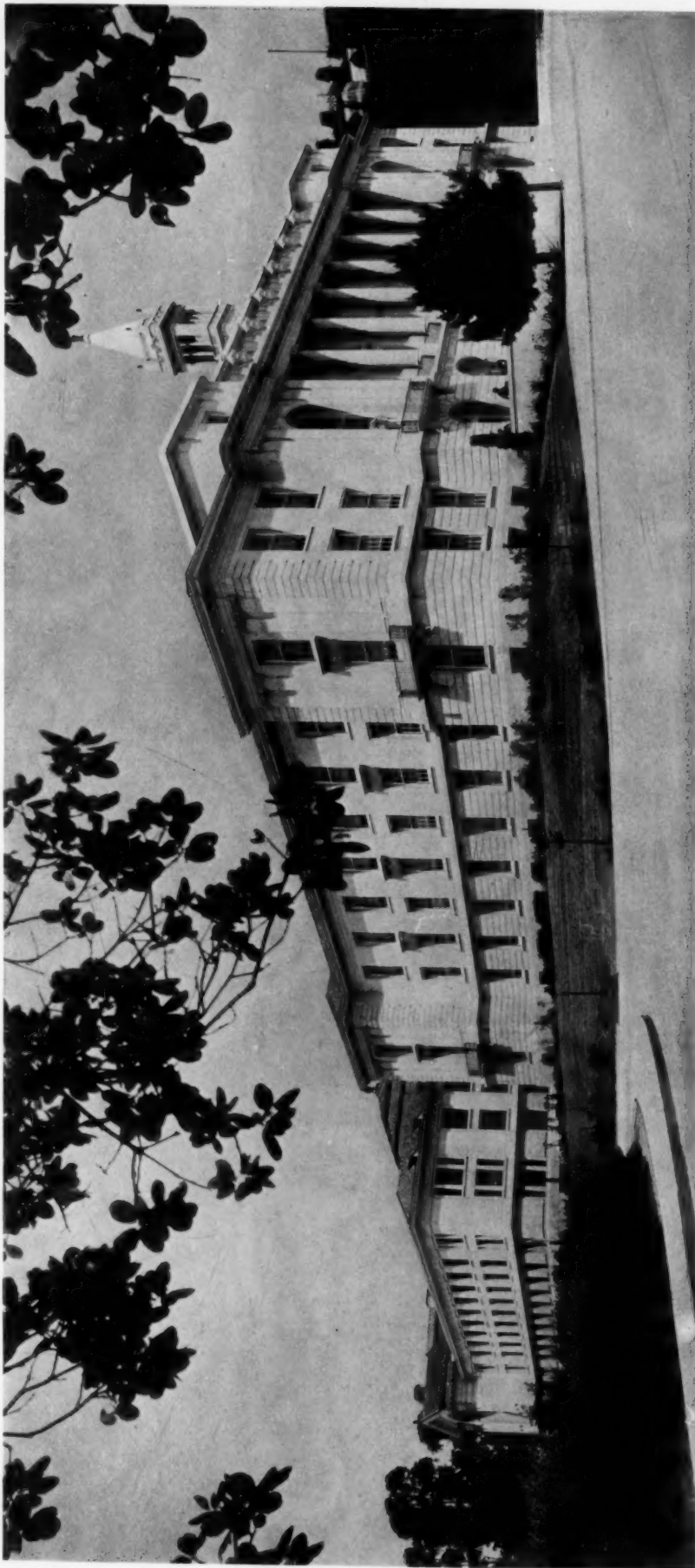
VIEW OF SOUTH FACADE

BENJAMIN IDE WHEELER HALL, UNIVERSITY OF CALIFORNIA, BERKELEY, CAL.

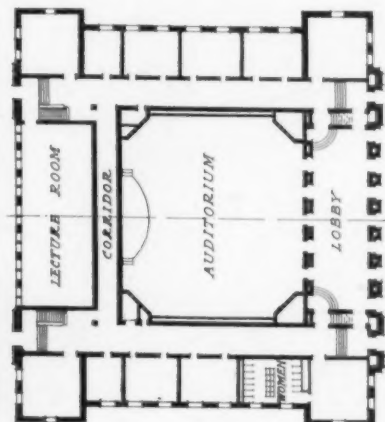
JOHN GALEN HOWARD, ARCHITECT



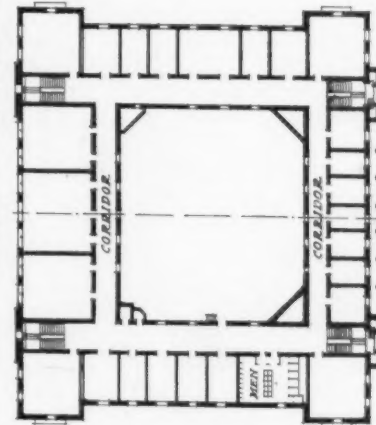
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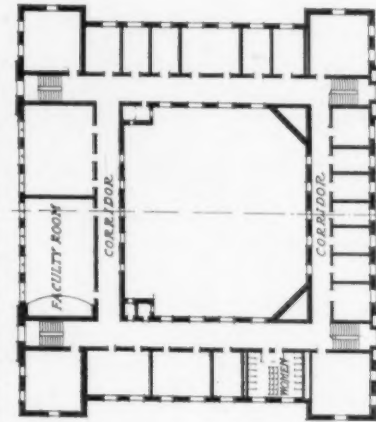
GENERAL VIEW SHOWING UNIVERSITY LIBRARY AT LEFT



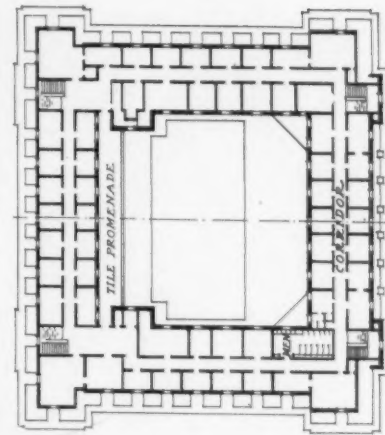
FIRST FLOOR PLAN



SECOND FLOOR PLAN



THIRD FLOOR PLAN



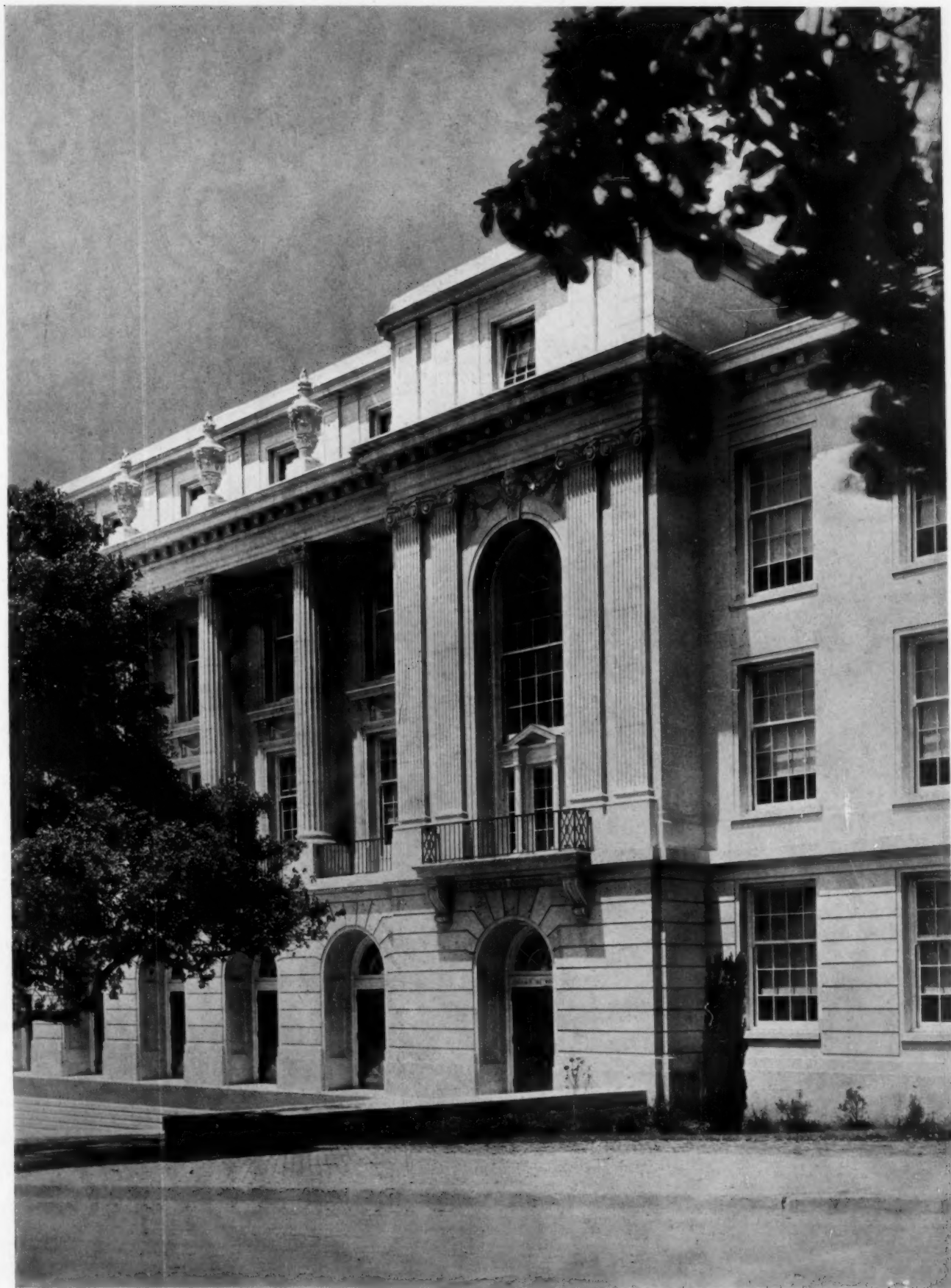
FOURTH FLOOR PLAN

BENJAMIN IDE WHEELER HALL, UNIVERSITY OF CALIFORNIA, BERKELEY, CAL.

JOHN GALEN HOWARD, ARCHITECT

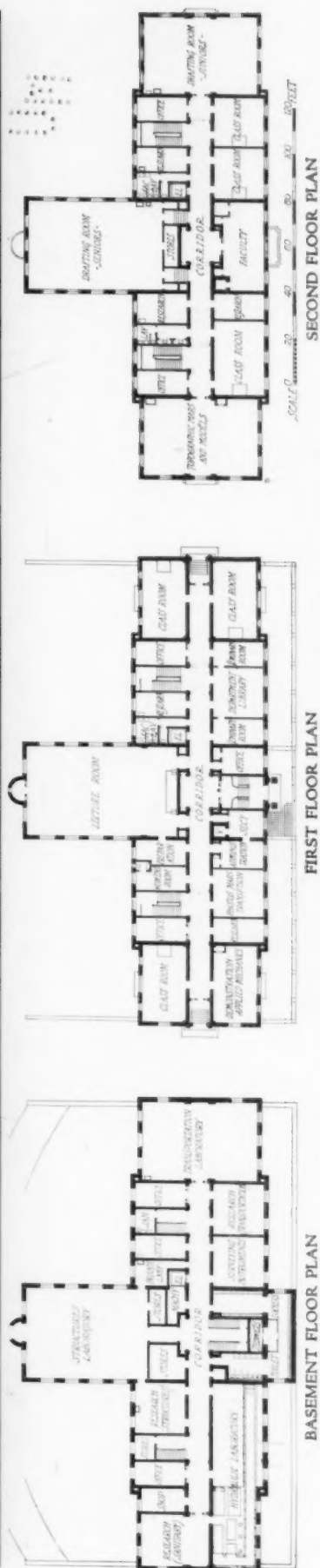
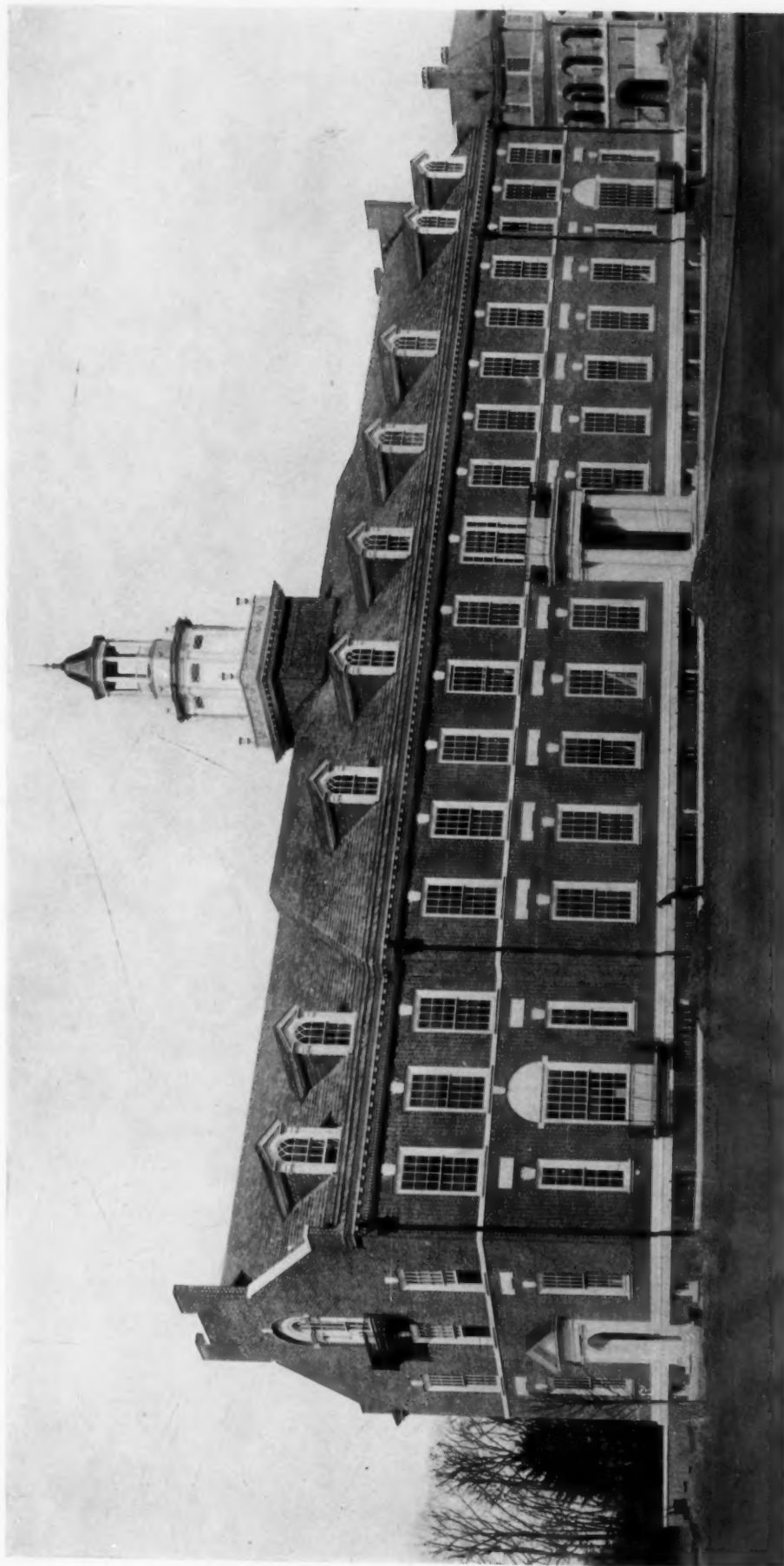
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DETAIL OF SOUTH FACADE  
BENJAMIN IDE WHEELER HALL, UNIVERSITY OF CALIFORNIA, BERKELEY, CAL.  
JOHN GALEN HOWARD, ARCHITECT

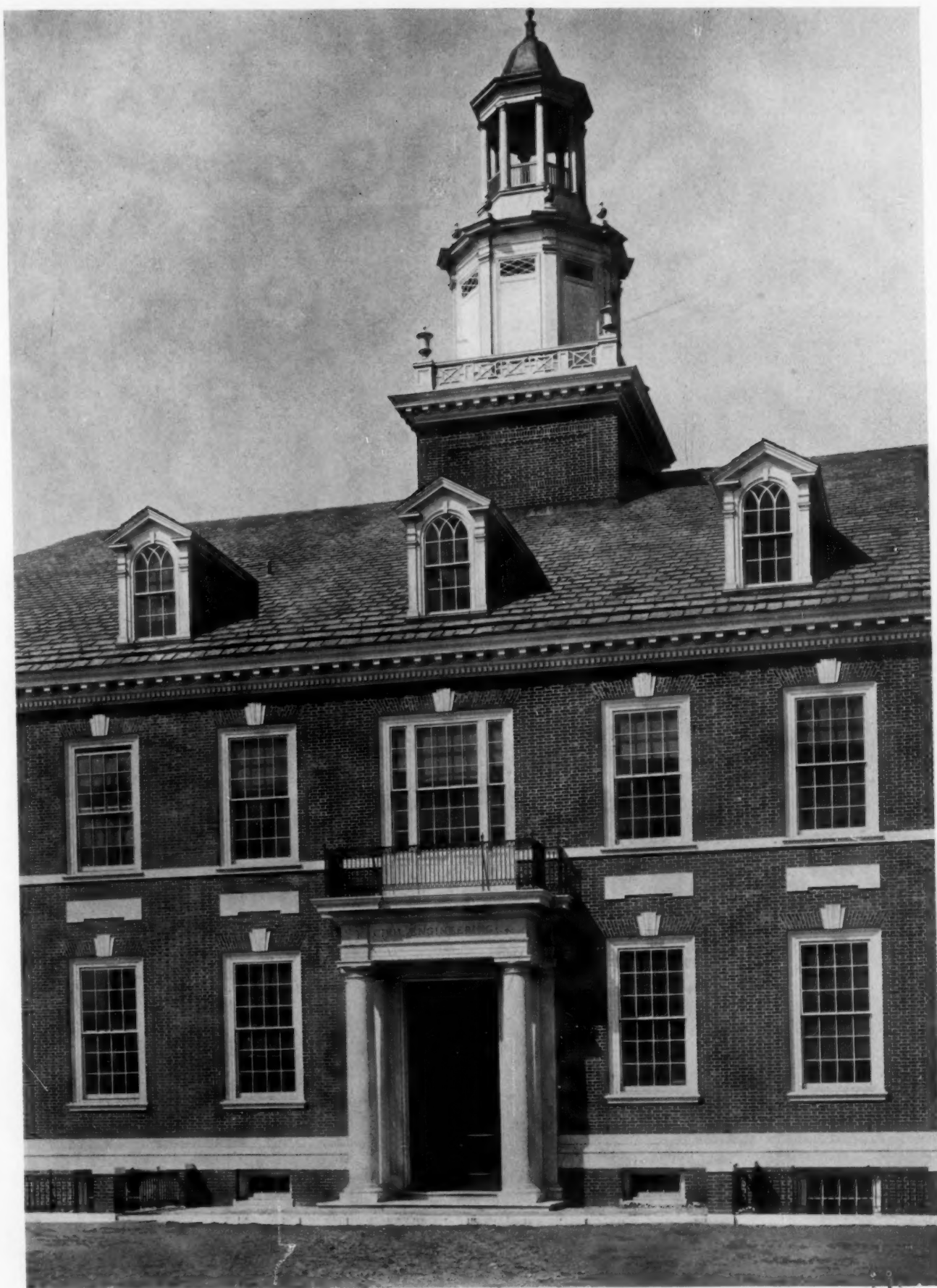
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CIVIL ENGINEERING BUILDING, JOHNS HOPKINS UNIVERSITY, BALTIMORE, MD.  
JOSEPH EVANS SPERRY, ARCHITECT



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CIVIL ENGINEERING BUILDING, JOHNS HOPKINS UNIVERSITY, BALTIMORE, MD.  
JOSEPH EVANS SPERRY, ARCHITECT

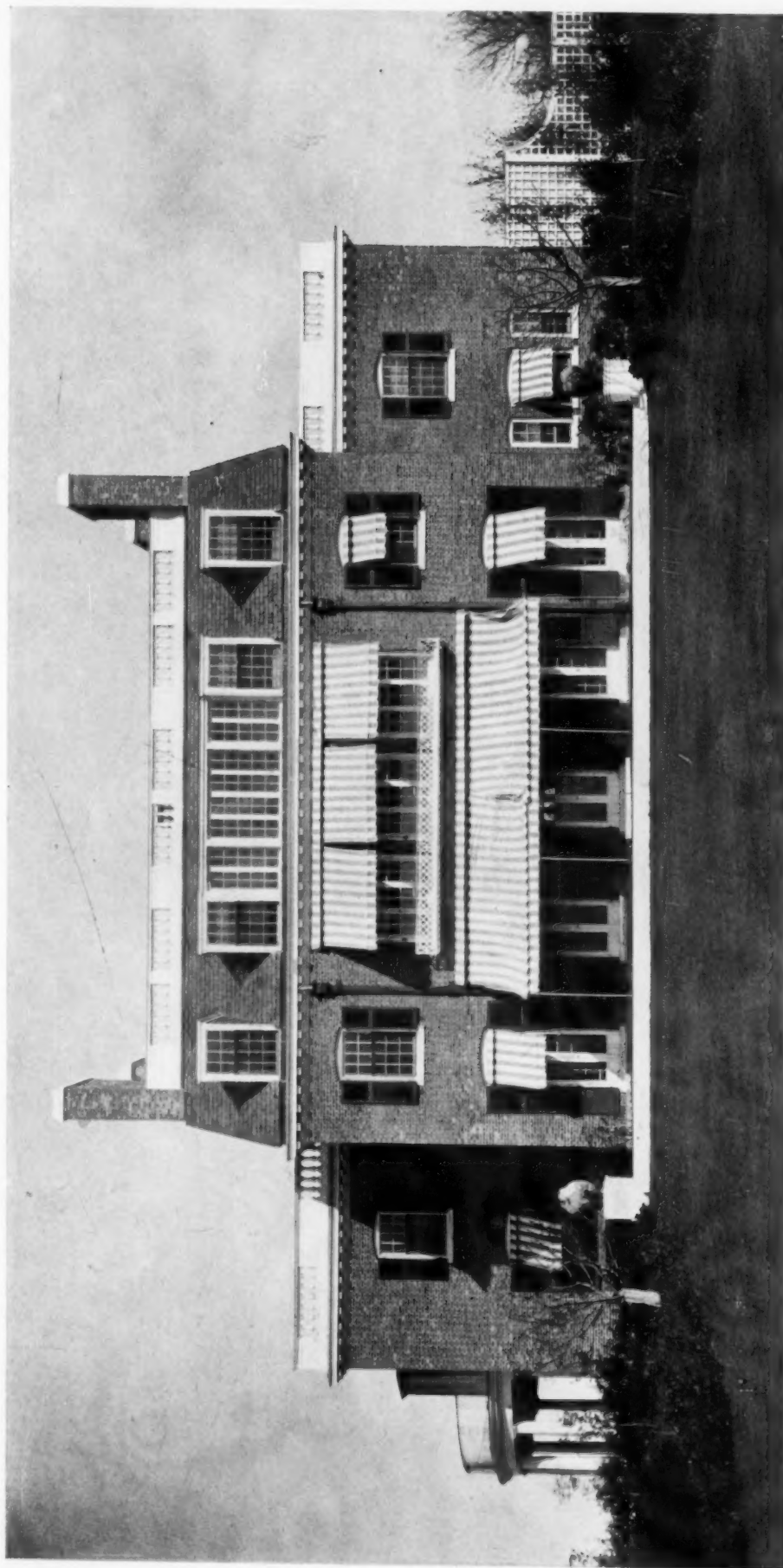
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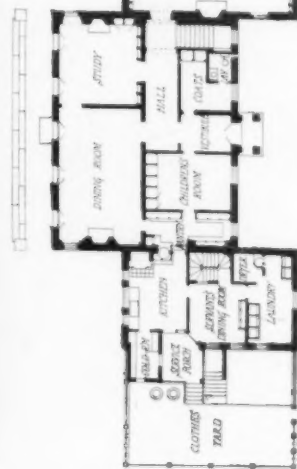


GENERAL VIEW FROM THE GARDEN  
HOUSE OF HON. ANDREW J. PETERS, DOVER, MASS.  
BIGELOW & WADSWORTH, ARCHITECTS

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VIEW OF SOUTH FACADE



FIRST FLOOR PLAN



SECOND FLOOR PLAN



THIRD FLOOR PLAN

HOUSE OF HON. ANDREW J. PETERS, DOVER, MASS.

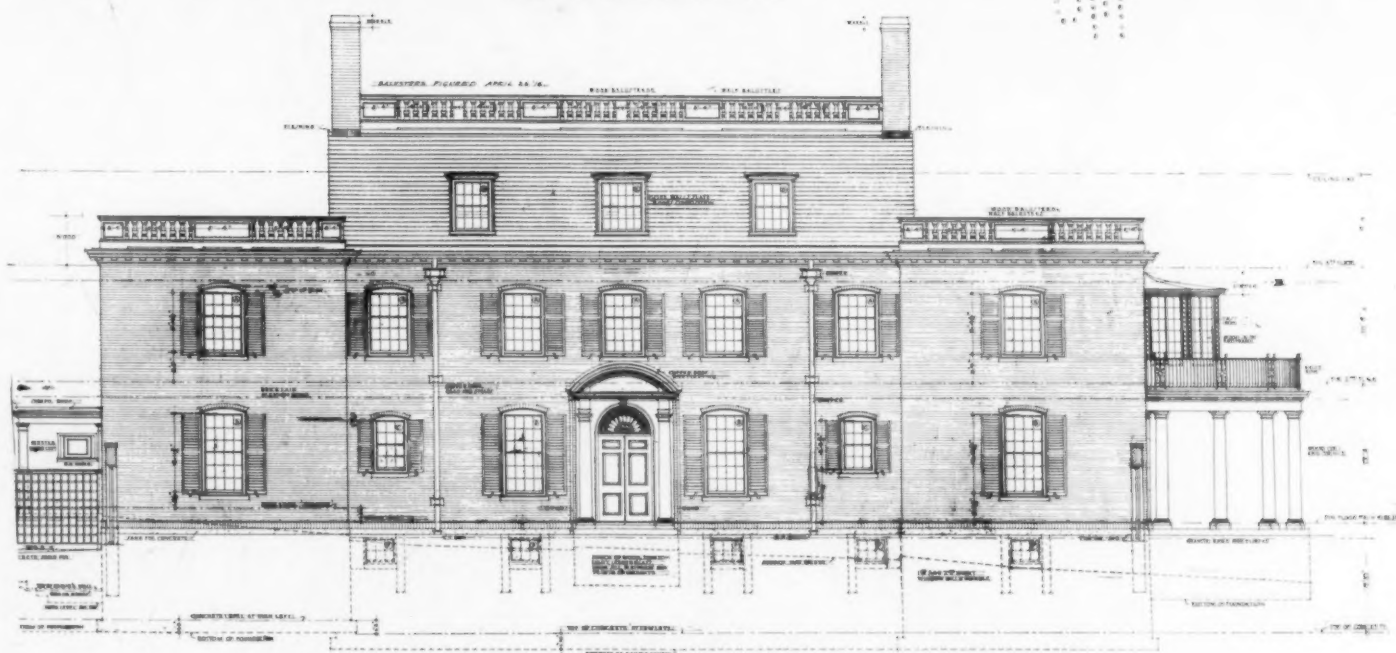
BIGELOW & WADSWORTH, ARCHITECTS



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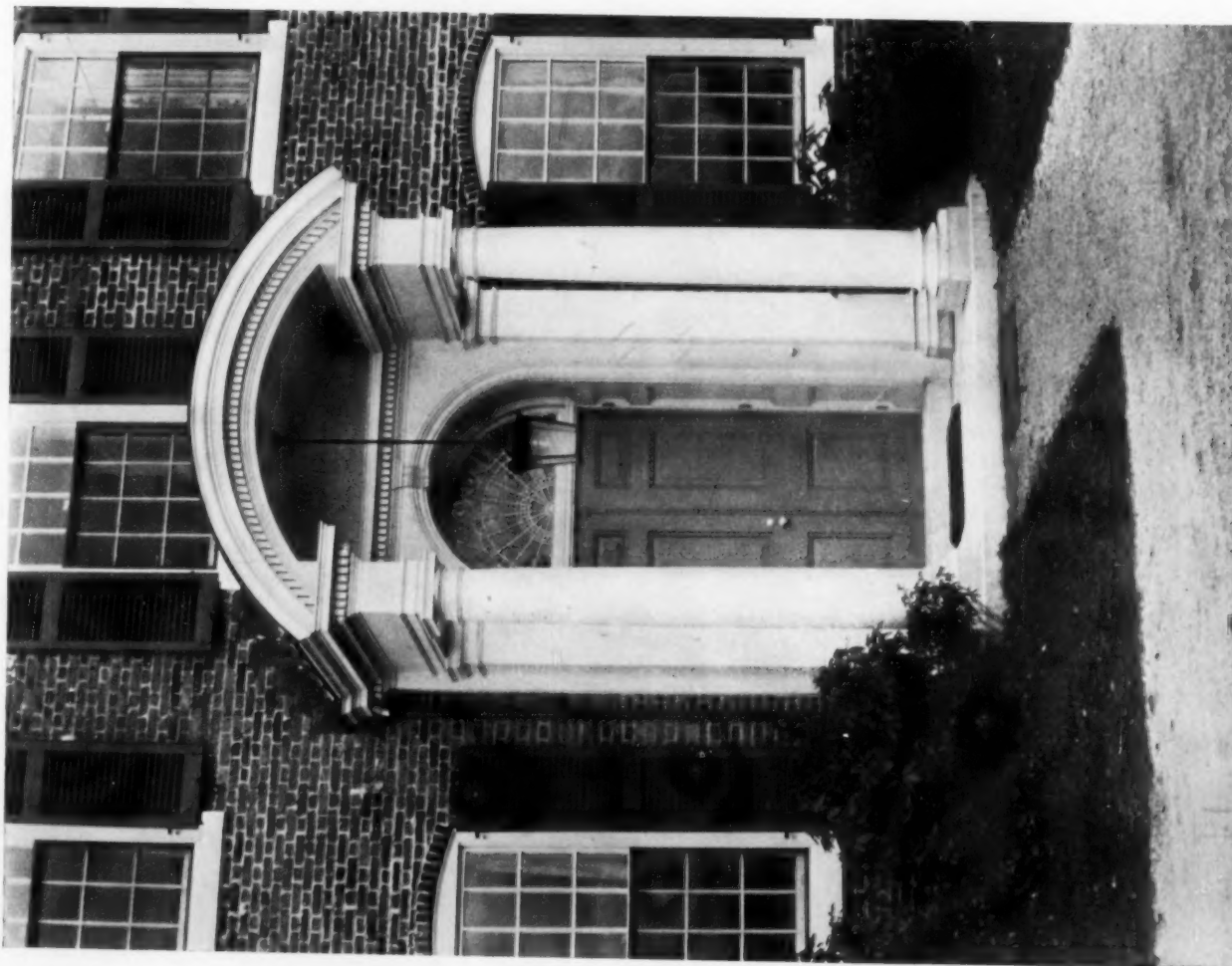
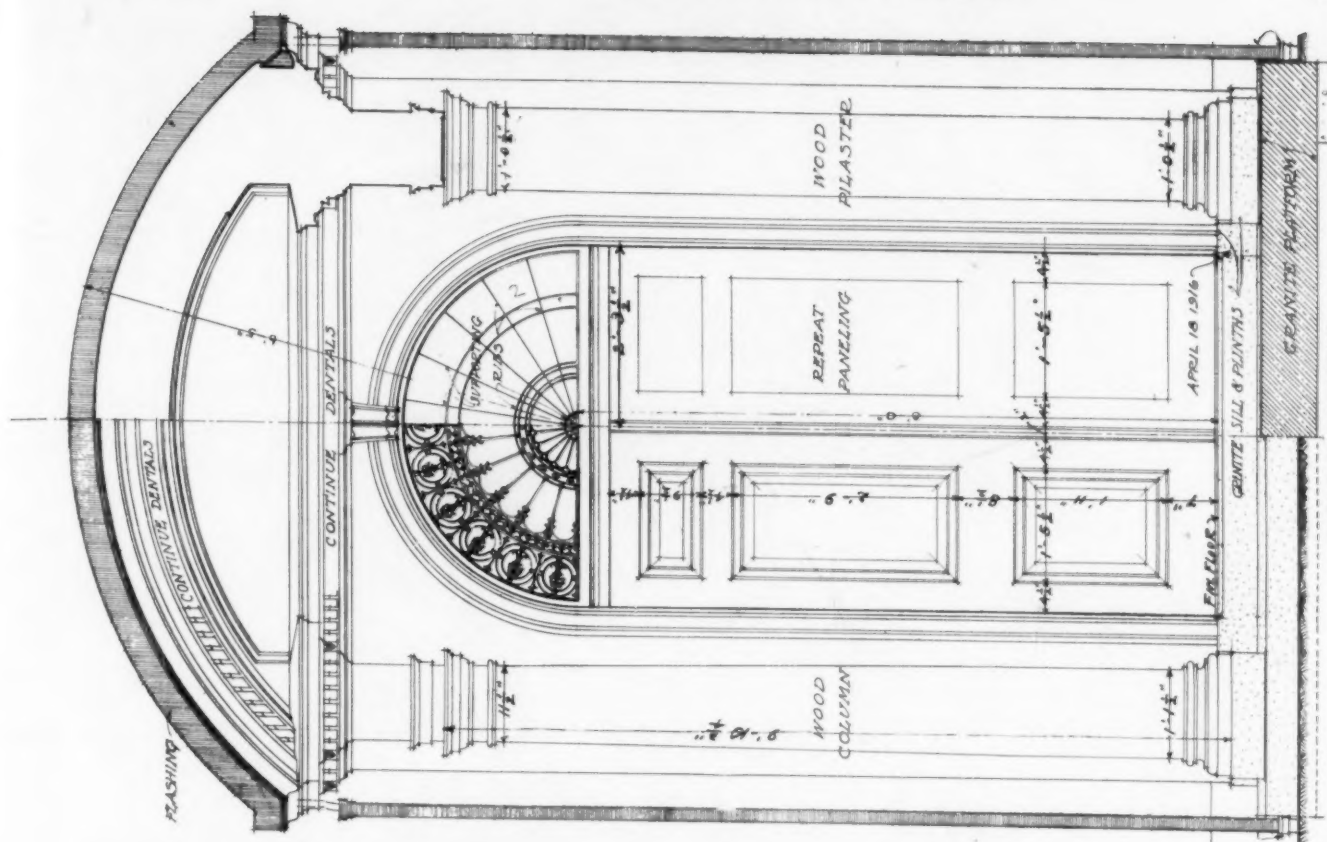
VIEW OF ENTRANCE FRONT



ELEVATION OF NORTH OR ENTRANCE FACADE  
HOUSE OF HON. ANDREW J. PETERS, DOVER, MASS.  
BIGELOW & WADSWORTH, ARCHITECTS

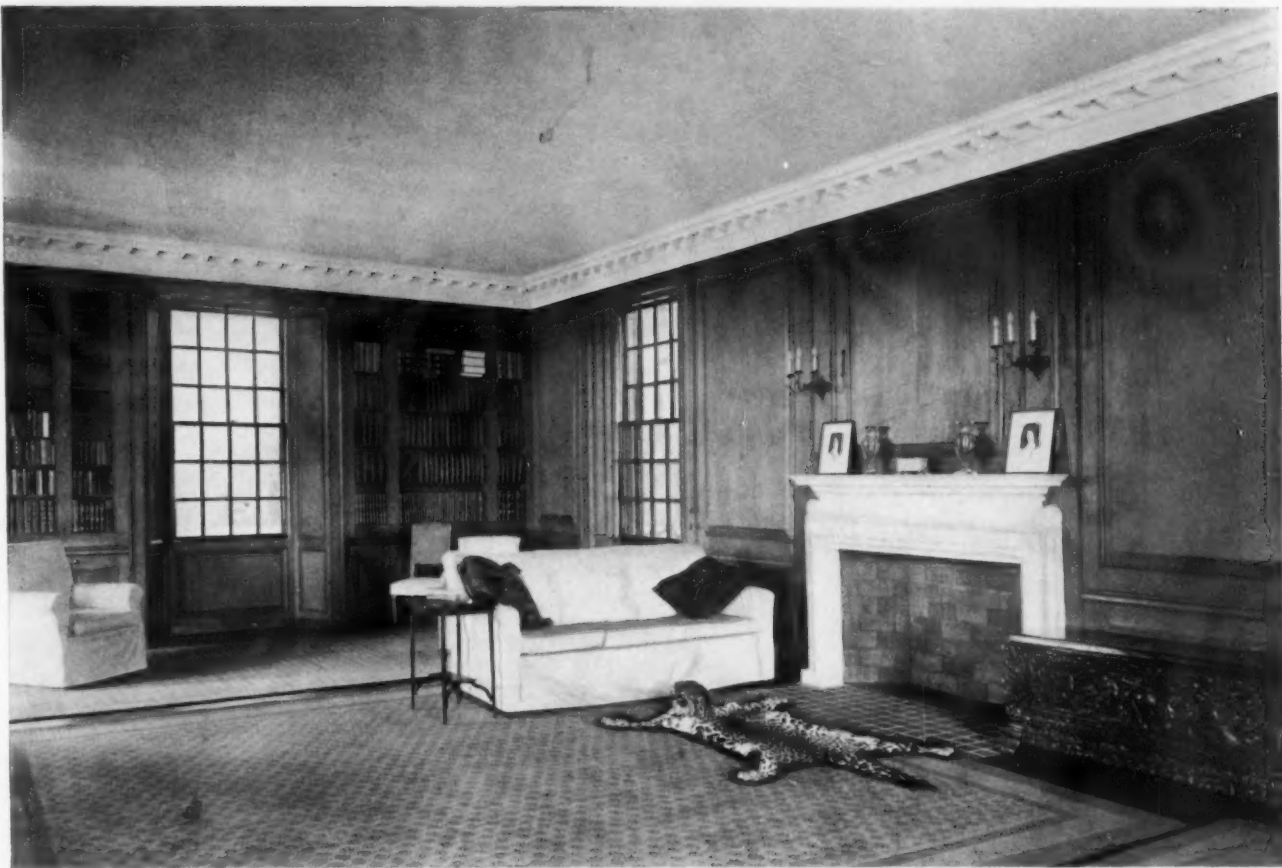




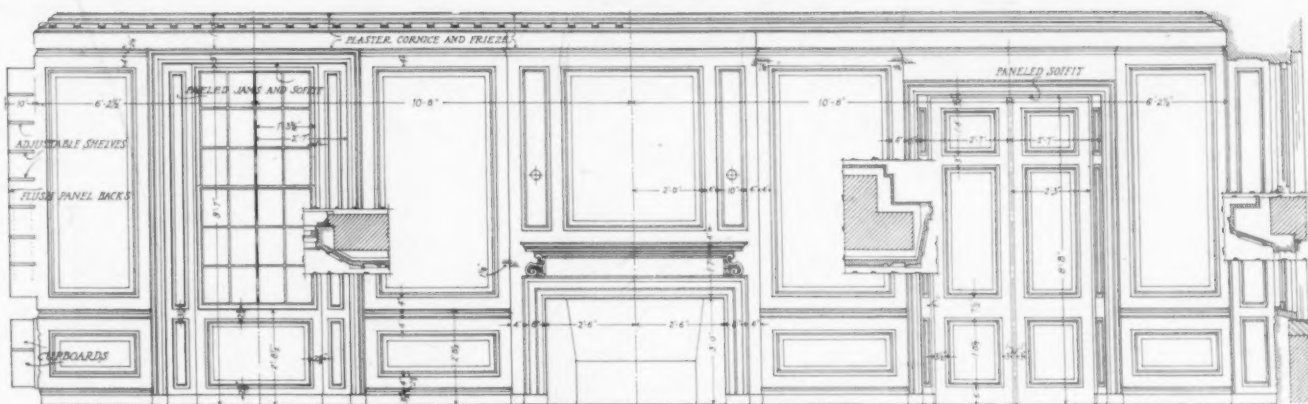


HOUSE OF HON. ANDREW J. PETERS, DOVER, MASS.  
BIGELOW & WADSWORTH, ARCHITECTS

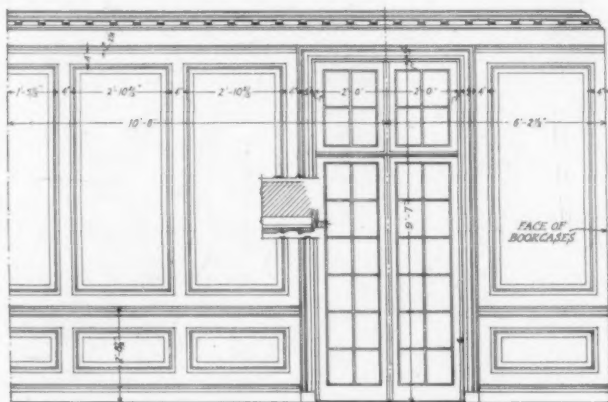
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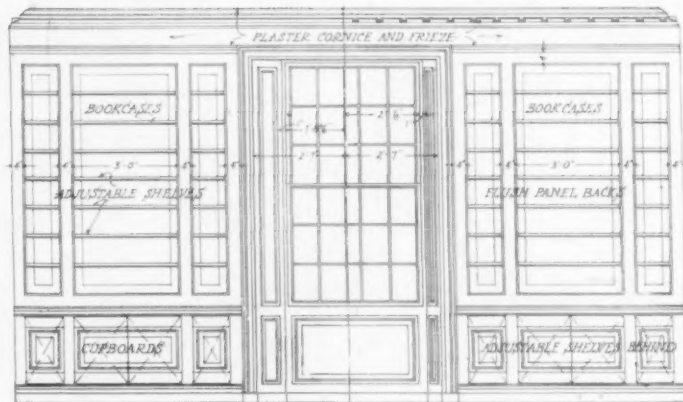
VIEW OF LIVING ROOM



ELEVATION OF FIREPLACE SIDE



HALF ELEVATION OF HALL SIDE

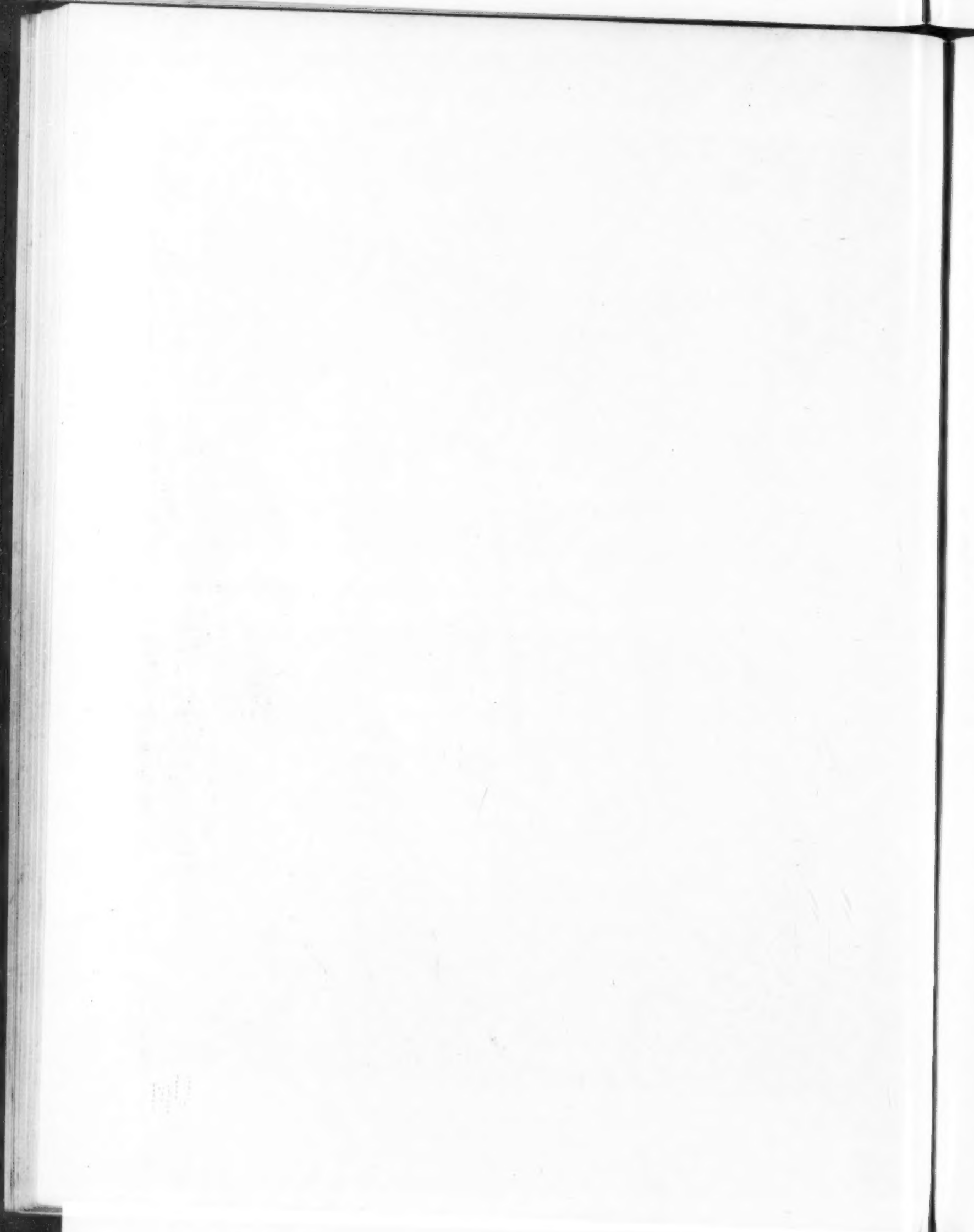


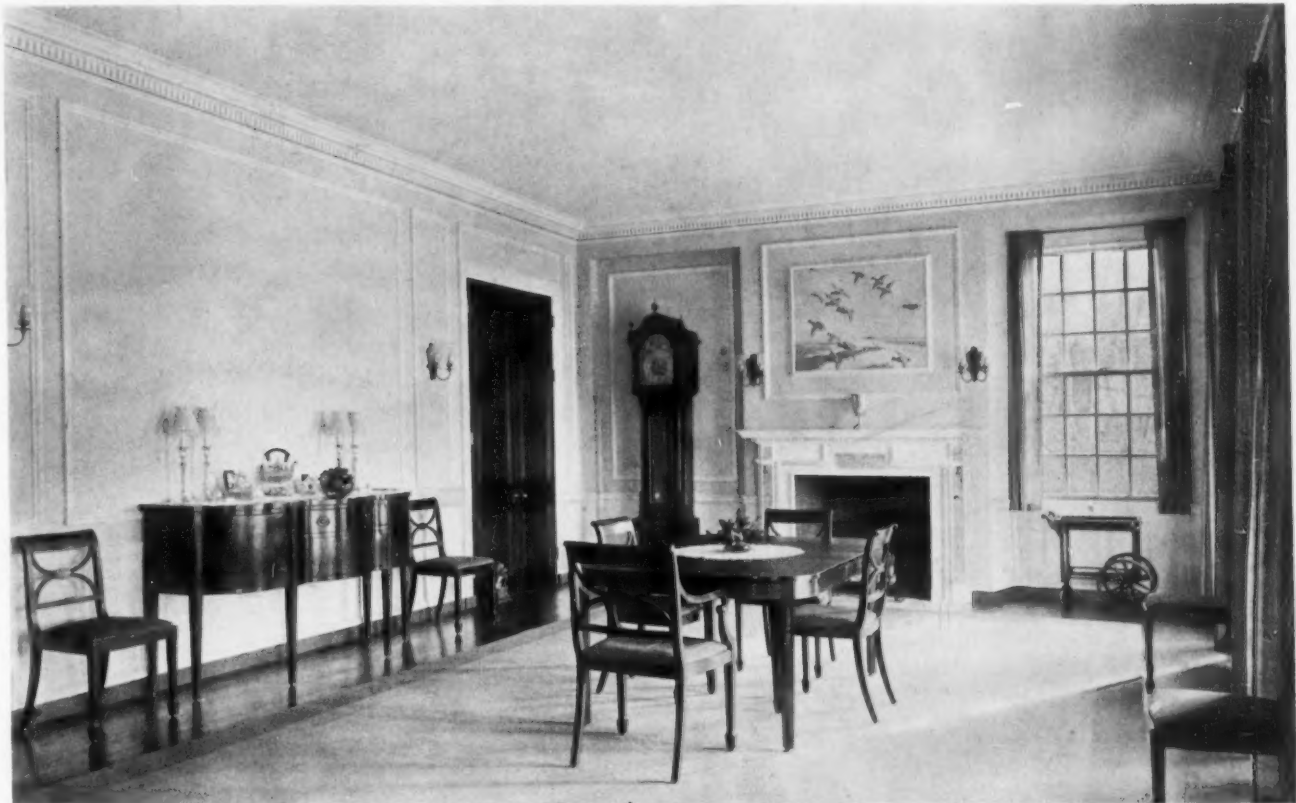
HALF ELEVATION OF ENDS

HOUSE OF HON. ANDREW J. PETERS, DOVER, MASS.

BIGELOW &amp; WADSWORTH, ARCHITECTS







VIEW OF DINING ROOM



VIEW OF STUDY

HOUSE OF HON. ANDREW J. PETERS, DOVER, MASS.  
BIGELOW & WADSWORTH, ARCHITECTS

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## Some Aspects of Industrial Housing

### III. THE NEED FOR MAINTENANCE MEASURES

A HOUSING ENTERPRISE AT KINGSPORT, TENN.; CLINTON MACKENZIE, ARCHITECT

By CHARLES C. MAY

**A**LTHOUGH it involves an unquestionable digression, the writer cannot resist the temptation to set down, in this instalment of the series, some further random notes having to do more with maintenance and administration of an industrial development than with its conception or creation. And while we may appear to be jumping from the beginning to the end of the menu, and to be skipping the most substantial portions of the meal, yet the procedure is not altogether unreasonable.

Administration, upkeep, maintenance, welfare work, mutual service activities, by whatever name the work may chance to be called—these are not patented treatments which may be prescribed after a disorder has appeared in the industrial organism, and which may be externally applied, well rubbed in, and relied upon to effect a cure. Quite the contrary is the fact. A clearly defined, well-considered program along these lines is a growth which must be normally gradual; it cannot be superimposed upon a finished development, nor is aggressiveness its watchword. It is not out of place, therefore, before the houses have been set upon the lots—even before they have been planned in detail—to take preliminary thought upon the after care of the development-to-be. One must not invite the comment, "Now you've got your industrial village, what are you going to do with it?"

Not long ago an architect bethought him of a collection of workmen's houses he had built two years previous, but had not since seen. His only photographs, moreover, had been taken directly following completion of the construction contract, and showed raw foregrounds, porches un-vine-decked, and all the other crudities of a newly completed job. To fill out his files, to renew his acquaintance with the work, and to illustrate what grace the mellowing of time may bring to humblest surroundings, he ordered a new set of photographs.

When they came, they were eloquent indeed, but spoke not of weathered architecture in a ripe setting, but of rack and ruin. No lawns, no trees, no vines, but broken shutters, sagged steps, patchwork repairs, ramshackle outbuildings, and over the whole an air of dismal devastation. And this within the short space of two years! The employer, embarking upon a program of industrial town planning, must understand that such an experience is not the accidental product of a diseased condition, but the normal history of a case discharged without proper after-care. In other words, the best planned village in the indus-

trial world is wholly incapable of maintaining itself; it must be treated as a new-born child. The period of helpless infancy will vary according to grade and nationality of workmen, their shop conditions, their environment adjoining the village itself, the sympathetic co-operation of the central authority. And the greatest of these is co-operation.

A concrete illustration will perhaps best bring out these and some related points. Within a few weeks the writer has visited in some detail a group of newly completed houses in a coal mining town. Some twenty or twenty-five of them had been occupied for about a month, certainly not more than six weeks, yet evidences of the need for guiding hands were already everywhere to be found.

The immediate environment was unfortunate in that its influence was all exerted in the wrong direction. The old "settlement" was occupied by a population of Poles and Italians who had not learned to "live peaceably with all men," notably with any next-door neighbor of differing nationality. The varying traits of the two groups were of the utmost interest, and the intermittent warfare which waged between them held much food for thought. The point at the moment is that the most potent influence of environment being exerted upon the new colony was that of this older group, which, in spite of very extended renovations and improvements in living conditions, was still unregenerate. The new population, therefore, had started out to live, in their new houses, under very much the standards of the old.

The matters of ashes and garbage were cases in point. In the older settlement no system of collection or disposal had been in force, and, in the face of its superhuman task of increasing coal production with a decimated labor force, the company had been unable to establish any system at once for the new. The back yard of each of these cottages, therefore, was already littered not only with the inevitable mixture of ashes, broken glass, tin cans, etc., with which we are all familiar, but—what is surprising in view of the persistent popularity of hog-raising—there was also a large amount of refuse vegetable matter, waiting only for a thaw to become noxious.

The house interiors showed contrasts of comparative housekeeping which were at the one side promising, at the other discouraging to the border of disgust. An Italian woman had permitted her house to fall into a filthy condition, even in these few weeks of occupancy—a condition not, I think, to be explained by the illness of the youngest of her six children,



upon whom she lavished a perfectly uncomprehending gaze. The condition of her house was apparently normal, from the viewpoint of the occupants; its uncleanness was at a maximum in the cellar. This was the receptacle for a remarkable collection of rags and rubbish, but more particularly it was the abode and recreation ground of six or eight hens, confined only by the door at the head of the stairs. The warm air duct from the heater was obviously their popular roost.

Here was, to be sure, a lamentable lack of understanding: this woman had no more idea of the proper care of her new house than of that of the new baby. For the moment, however, we reserve comment except the further inevitable one that the woman herself could speak no English and must be reached through her children.

On the other side of the picture, a Polish woman, a few doors away, showed a perfect passion for cleanliness. Her total array of rag carpets had just been draped on the lines outside, except, to be sure, one which was still soaking in the pan of the shower; she herself was at the moment scrubbing floors in the bedrooms upstairs, not wisely, but too well, in that her unrestrained use of water had already soaked the ceiling below. Here was plenty of enthusiasm, pride of possession, and possibility for further growth.

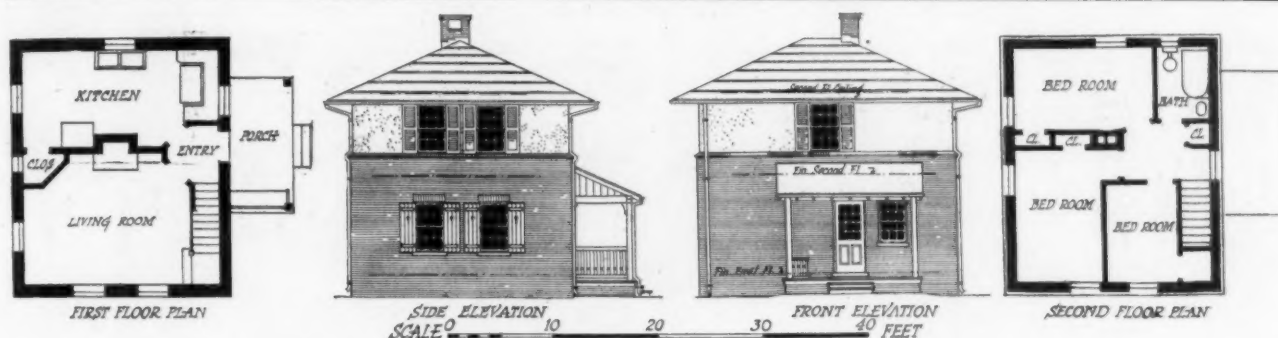
A lack which housing reform has emphasized most prominently within recent years has been that of a proper distribution and arrangement of rooms in workmen's houses, particularly with relation to the question of boarders. Such emphasis is proper, but it, too, can fail if it stops at provision of quarters,

without making certain that the occupant so understands and proposes to make use of them. In each of these little five-room cottages was provided a downstairs room at the left of the entrance, quite independent of access to outdoors, to the rest of the house, and to the toilet facilities. This room was dedicated to the lodger, but in no case had it as yet been so used. On the contrary, it had invariably been decked with paper ikons and stiff lace curtains, and hermetically sealed so far as active usefulness was concerned. The absence of lodgers was probably due to abnormal scarcity of labor in the region, but the alternative use of the room—or rather its disuse—forms one item in a long list of counts all pointing toward the need for a wide educational program. Let me add one or two further instances in point.

A word should first be said, however, regarding the new houses themselves. They were tiny, story-and-a-half cottages containing, on the first floor, besides the boarder's room already noted, a living-dining room across the hall from it, at the rear a kitchen, rear entrance, pantry, and toilet with shower. Upstairs were two bedrooms, each technically a double room. Potentially, then, these were houses of three bedrooms; the monthly rent was ten dollars.

The occupants liked the houses. Only one criticism had been made—they were a bit too small. The houses were too small, yet the following are examples of the way the accommodations were being put to use. A Polish woman (not the super-cleanly one we have been speaking of) was zealous in showing off her menage—all downstairs and one bedroom upstairs. Inasmuch as the former showed an intensive





use of floor space, the obvious suggestion was to look at the other. Great reluctance on the part of the hostess. Investigation showed the second bedroom to be tenanted by a huge, freshly slaughtered hog, with the dissection of which, presumably, her good man was occupying the long winter evenings.

But this, we say, is the ignorance of the foreigner; such things are not to be seen in American houses; the cure for all this lies in Americanization. Now it is manifestly unfair to draw any conclusions from the single incident which followed this other, yet in the actual occurrence it had a certain odd humor. Almost next door we came upon an American family—one of the comparatively few in the group. The arrangements downstairs were much as usual—the household life crowded into the kitchen and dining room, with the parlor quite unused. Upstairs came the revelation. In the one bedroom, where the architect had taken thought to produce space for a double bedstead, in this room were *three* such beds, and in these beds slept father, mother, and five children of both sexes, ranging up to nine or ten years of age. The immediate reaction from this scene was a glance into the other bedroom. To all appearance it had never been used, but stood resplendent in a complete "suite" of colossal golden oak. The bedstead fairly threw the entire development out of scale, so vast was it. Needless to state, this was the "spare room," and it was to preserve this room and the "parlor" below, sacred and inviolate, that the three double beds were jammed into the other poor little room.

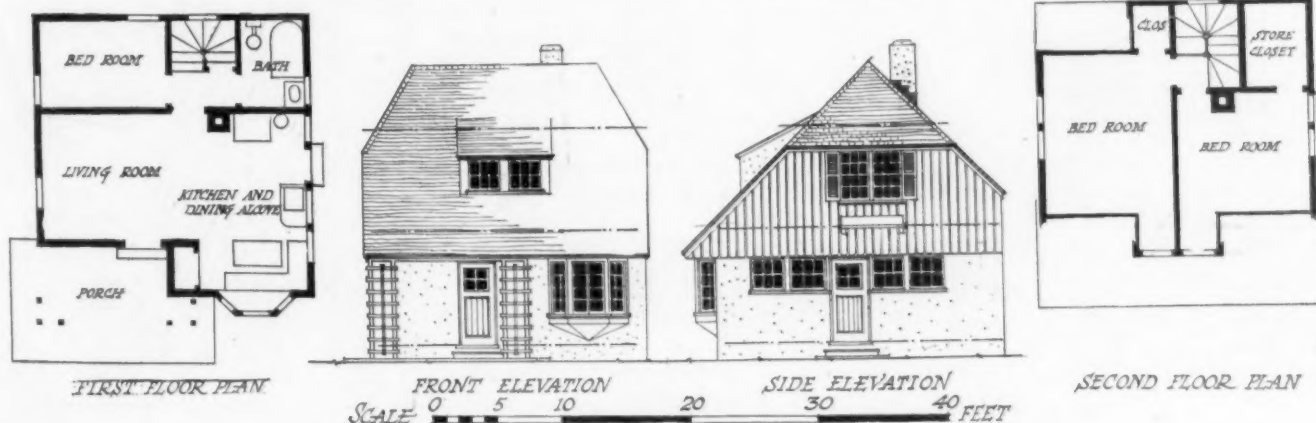
Incidents like the above could doubtless be multiplied indefinitely, depending only upon the extent of

one's travels and observations. It would be more profitable to carry the process only far enough to make certain of one's general classifications and to form a base upon which to build conclusions.

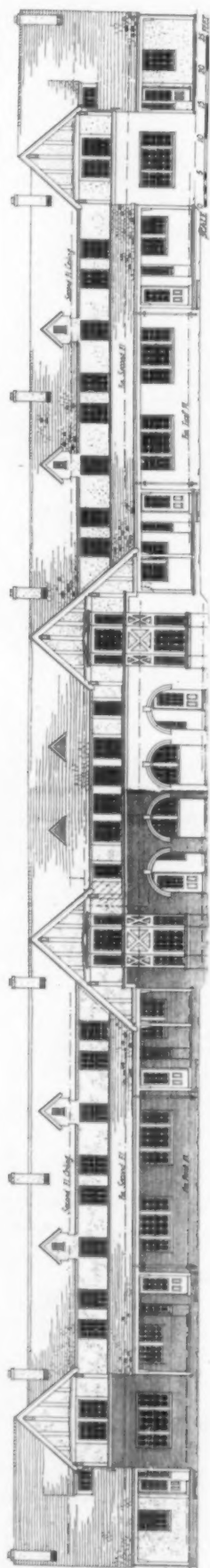
Education, we say, is the great crying necessity; and education, especially, through the children. Shall it be left to the schools, then, to attack such problems as the one we have sketched? Shall the municipality or the state adopt active campaigns of uplift? Shall it be left to the companies, through their welfare or mutual service agencies, to spread within their own ranks the gospel of intelligent living?

We are all familiar with pictures of wonderful work wrought in some such community through the devotion of an able and untiring woman. And, provided there are enough such women to be found, it may be that personal influence at first hand is our best solution. But the requirements are so staggering. Such a woman must be of remarkable attainments. She must be willing not alone to live among the people, but to be one of them; she must be ready to do nothing else, perhaps for many months, except prove herself a good neighbor; for, until confidence of good faith is established, she is an outsider; she must have tact that is infinite, poise that can manage difficult situations, courage in emergency, and, withal, an unfailing good nature and common sense. She should combine the capacities of the kindergartner with those of the district nurse and the domestic scientist; in her community she must be all things to all women.

It is not our purpose here to discuss the possibili-







FRONT ELEVATION OF EIGHT-FAMILY HOUSE SHOWN IN CENTER OF GENERAL VIEW BELOW

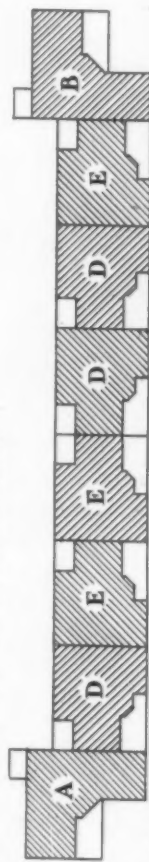
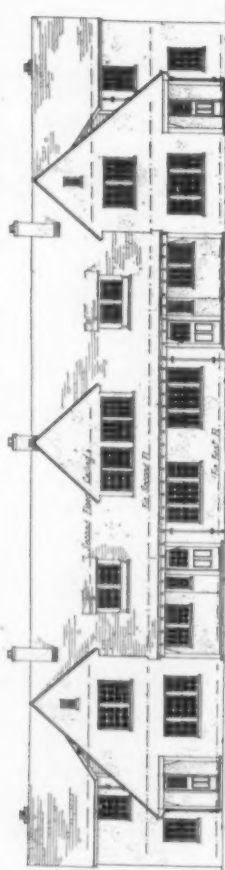
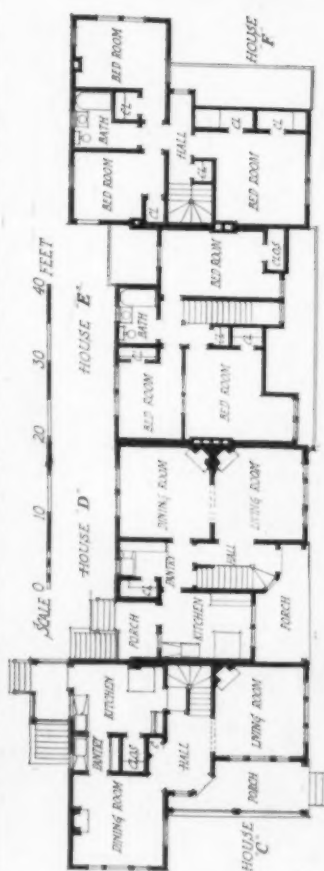


DIAGRAM SHOWING PLAN OF EIGHT-FAMILY HOUSE COMPOSED OF STANDARD UNITS



FLOOR PLANS AND ELEVATION OF FOUR-FAMILY HOUSE



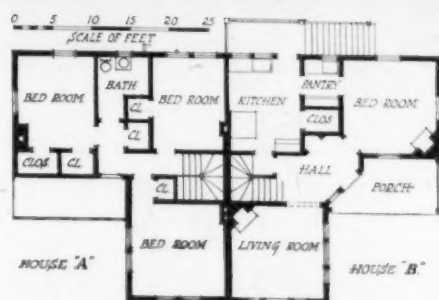
EXTERIOR OF FOUR-FAMILY HOUSE

GENERAL VIEW OF GROUP OF MULTI-FAMILY HOUSES ACCOMMODATING SIXTEEN FAMILIES  
HOUSING DEVELOPMENT AT KINGSPORT, TENN.  
CLINTON MACKENZIE, ARCHITECT

ties of solution for the problem. We have merely sought to present, in anecdotal form, some few of the difficulties which are certain to prove embarrassing unless the operating company has prepared itself in advance, and is ready with a working program grown up with the new development. In the meantime we shall do well to remember that an industrial village will not function by itself; that its natural tendency is downward, not upward, and that in America, squalor has not even the merit of picturesque.

The city of Kingsport, Tenn., is a striking example of the new industrial activity of the South; it is at the same time an example of the remarkable natural beauty that is sometimes available for the industrial community. It lies within the broad bed of a winding valley through which runs the Holston River, a half mile to the west; this valley is also the route of the Carolina, Clinchfield & Ohio Railroad, and it is along this transportation line that the town has sprung up.

The parent industry of Kingsport is one of the large producers of Portland cement. Four or five years ago, after a period of growth un-

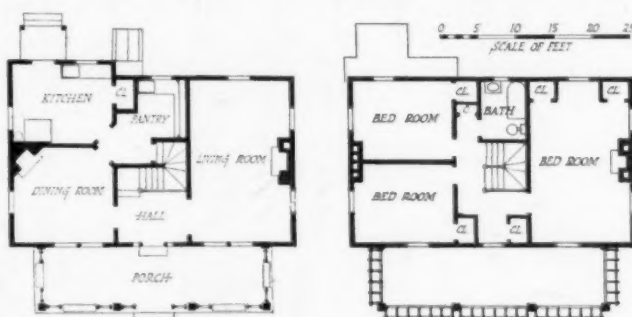


Floor Plans and Exterior of Typical Double House  
Single house of similar plan shown at left

marked by anything spectacular, this company, under reorganization, began to expand at a surprising rate. About the same time other industries became persuaded of the advantages of Kingsport's situation, its relation to clay fields and other sources of raw materials, its possibilities for easy distribution of finished products. In a word, big industries began to come to Kingsport in numbers far beyond the capacity of Kingsport to absorb them.

After a period of ineffectual struggle to keep up, the authorities concluded that it was time to call for help. They called for Mr. John Nolen of Cambridge, Mass., and Mr. Clinton Mackenzie of New York—the former to lay out a general plan for the city, the latter to handle the architectural work. As is almost inevitable in such cases, the program as first laid out by the engineers had already proved inadequate to the rapidly expanding requirements. The problem became, therefore,

in this almost newborn community, similar to that of older cities—a replanning to correct deficiencies in the original provisions. In some sense the plan of Kingsport reproduced in the January issue of *THE ARCHITECTURAL FORUM* is still incom-



First and Second Floor Plans of Six-Room House



Two Exterior Treatments of the Six-Room House Shown in Plan Above  
Clinton Mackenzie, Architect

plete in that it does not show certain proposed features that are highly desirable, but not yet assured.

The construction of streets, sidewalks, etc., the provision of public utilities of all sorts, was handled by the engineering forces of the Carolina, Clinchfield & Ohio Railroad, and unit costs on these operations are not at the moment available. It should be said, however, that all such construction has been of the most substantial type. A water supply, for example, has been assured by taking advantage of a remarkable natural formation—a deep notch running lengthwise along a mountain top a couple of miles away. The engineering and constructional work involved were slight compared to the end achieved—a more than adequate supply of soft water for many years to come.

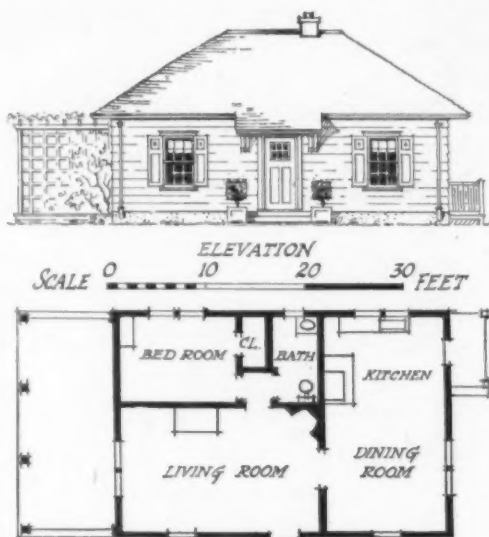
Architecturally, the growth of Kingsport has outdone the mushroom. During the year previous to August, 1916, several hundred houses were built, yet when the writer visited the town the open meadow land was white with the tents of those who had not yet been accommodated. The bulk of these earlier houses were single family and detached; since then there have been provided a number of terrace groups, a boarding house, and a hotel. The central business blocks of the city have also expanded in several directions.

The range of house types is very great, as is the

variety and freedom of architectural style. There are several types of small cottages, even three-room bungalows, and from them all the way up to the pretentious two-story porched house with six good sized rooms; there are Colonial farmhouse types, there are numbers of units which are independent of local tradition, and there are several cottages in which an ingenious, restrained use of vertical battened boards, together with an overhanging second story, give a look which is reminiscent of Switzerland or the Tyrol as shown on pages 76 and 77.

Such freedom of method and style are usually out of the question in the cheaper grades of workman's house, simply because, being specialties, they must have special attention. They are permissible only where, as in Kingsport, building rates have been surprisingly low. Ask a New York builder the cost of the six-room house—and he would undoubtedly name a price nearer \$5,000 than to the \$2,500 which, in 1916, was its actual

cost in Kingsport. The smaller types ran as low as \$675, the actual cost of the three-room bungalow above. On a cubic foot basis these figures are remarkably low, and would be possible only under conditions as favorable as those at Kingsport, of which Mr. Mackenzie has taken full advantage in producing a group of houses of unusual interest.



Design for Three-Room Bungalow, Kingsport, Tenn.  
Clinton Mackenzie, Architect



Perspective Showing Grouping of Single Houses with Plan of Center One Above  
Clinton Mackenzie, Architect

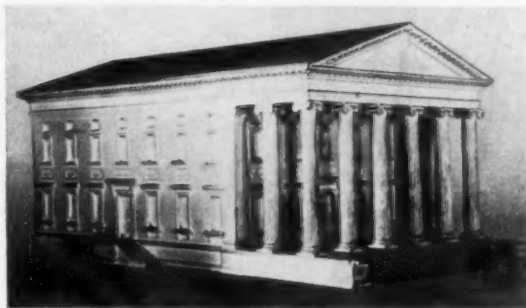


# The Development of American Architecture

## II. THE NATIONAL PERIOD. CLASSICISM AND ROMANTICISM

By FISKE KIMBALL

**D**URING the Revolution (1775-83) building was almost completely suspended. At its close, although some craftsmen continued their work in the same style as before, the leaders were inspired by very different ideals. They recognized that the colonial style, whatever its merits, was provincial, and they sought to establish an architecture worthy of the new, sovereign, republican states and of the great nation soon welded from them. In all types of buildings connected with political and social institutions, moreover, the republican and humanitarian ideals of America demanded solutions very different from those which were traditional in Europe. For government buildings, prisons, asylums, and other types, new dispositions had to be found. The pioneer in both these movements was Thomas Jefferson, whose political career gave an unexampled opportunity

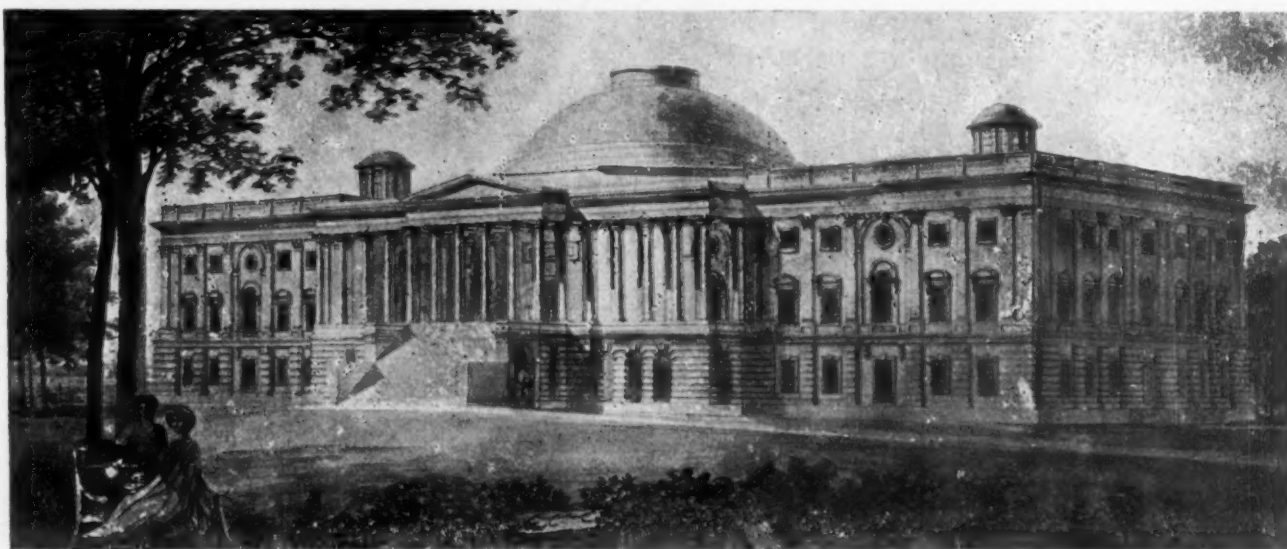


The Virginia Capitol at Richmond, 1785-98  
Thomas Jefferson, Architect  
The first monument of the national period and of the classical revival in America



Engraved after the drawing by Alexander Jackson Davis  
The State House, Boston, Mass., 1795-98  
Charles Bulfinch, Architect  
A mingling of academic Roman and post-colonial tendencies

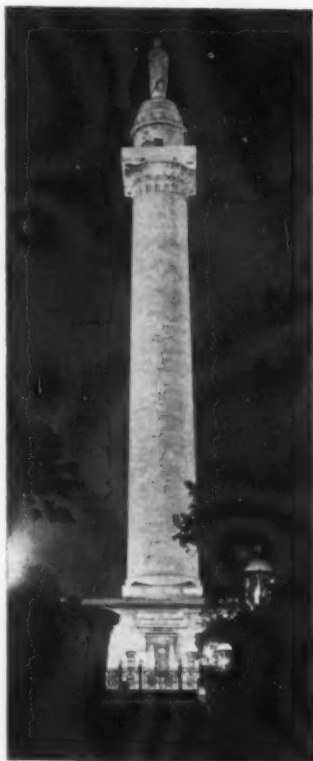
for the realization of his architectural conceptions. He felt that even the forms of detail should not be borrowed from contemporary European styles, although they should command the respect of foreign observers. In this situation he turned to what he felt to be the unimpeachable authority of the ancients, with whose republics the new states were felt to have their closest analogy. In his design for the Capitol of Virginia at Richmond (1785), the first of modern republican government buildings, he boldly took as his model the Maison Carrée at Nîmes. The Ionic order was substituted to save expense, windows were necessarily pierced in the cella walls, and the interior was subdivided in conformity with the balance of legislative and judicial functions, if not exactly in accordance with the expression of the exterior. It is little realized that this design considerably ante-



Latrobe's Design for the Completion of the Capitol in Washington, 1806  
Presented by him to President Jefferson and hung in the White House during Jefferson's term of office. Now in the possession of H. Latrobe Roosevelt, Esq. The design which determined the central features of the present east front

dated anything similar abroad. Classical examples had indeed been imitated in garden temples and commemorative monuments, but never on such a large scale and never in a building intended for practical use. Even Gilly's proposed temple to Frederick the Great (1791) and Vignon's Napoleonic Temple of Glory (1807) were monuments simply, and not until the Birmingham Town Hall (1831) was there anything in Europe really analogous to the first monument of our national architecture.

The seed of a literal classic revival thus implanted, required time to bear its fruit. Meanwhile many buildings of less advanced character evidenced none the less the change from colonial ideas. Engineers, builders, and amateurs, both of native and of foreign birth, united to infuse them with largeness of scale and academic character. James Hoban of Dublin, in his South Carolina Capitol at Columbia (1786-91), and L'Enfant, the French military engineer, in his remodeling of Federal Hall in New York, the first capitol of the United States (1789), both employed the favorite academic formula of a columnar central pavilion over a high basement. William Thornton's Philadelphia Library (1789) and Samuel Blodgett's marble façade of the Bank of the United States (Gi-

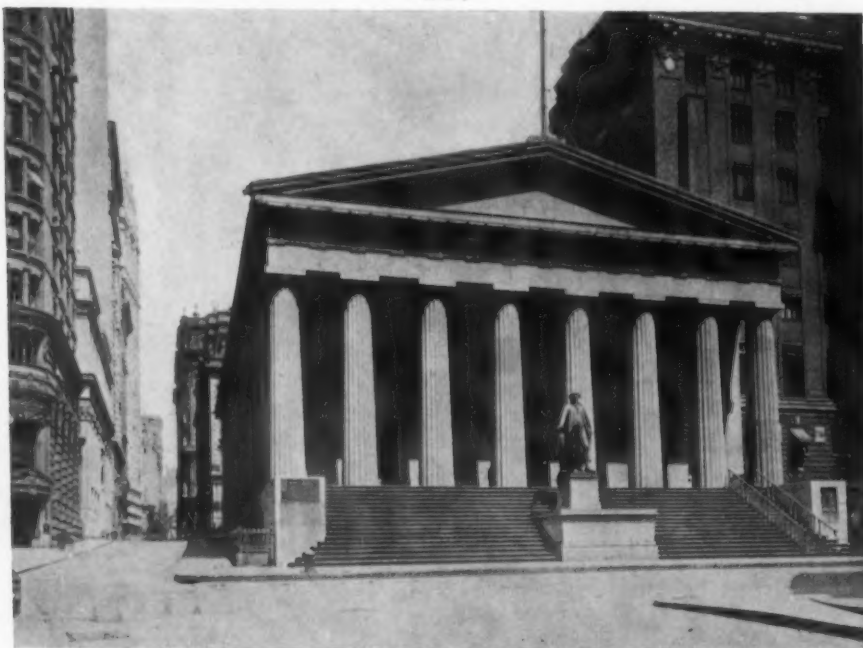


The Washington Monument, Baltimore, 1815-29  
Robert Mills, Architect

The first example of the use of the Greek Doric column as a colossal monument, and thus the direct ancestor of such recent examples as the Prison Ship Martyrs' Monument and the Perry Memorial.

rard's Bank) in Philadelphia (1795) had similar frontispieces rising the full height of the building. The competitive drawings for the Capitol at Washington (1792-93) showed a determined effort to secure a monumental result. The design of Thornton, which received first prize, was based on the great Palladian layouts of England. More advanced still were the competitive designs of Stephen Hallet, a French professional architect of the highest training, who was placed in charge of the work. In his first study he had adopted the scheme, since so popular in legislative buildings, of a tall central dome with balancing wings, similar in form to the Collège des Quatre Nations in Paris. Various later studies, under Jefferson's influence, were based on the peristylar temple, the Panthéon in Paris, and the motive of the Pantheon in Rome, which remained the accepted central feature. In these studies, also, Hallet anticipated the foreign instances of legislative halls modeled on the semicircular form.

Charles Bulfinch showed both the classical and the academic influences in the Beacon column in Boston (1789), based on Roman examples, and in the Massachusetts State House (1795-98), with its tall dome and its colonnade above an arched basement. Pure French academicism of the mid-eighteenth century appears in the New York City Hall (1803-12), designed by the French engineer, Joseph Mangin, in partnership with John McComb. Here for the first time in America appears a façade recessed between angle pavilions, with a sophisticated wall treatment of superimposed orders, of archivolts and rustication. The complete victory of classicism, even in its Roman phase, did not ensue until after 1815. It was Jefferson, the initiator of the movement, who crowned its triumph with the design of the University of Virginia group. Here long colonnades connecting classical pavilions of varied design lead up to the central rotunda or library, based on the precedent of the Roman Pantheon.



The Sub-Treasury, New York, 1834-41  
Itiel Town and Alexander Jackson Davis, Architects  
Built for the United States Custom House. The finest of the American versions of the Parthenon



Long before classicism had carried the day the Roman revival had been reinforced by a Greek revival. The introduction of Greek forms, already used in England and Germany, was due to Benjamin Henry Latrobe, an architect who had the professional training of both these countries. He came to America in 1796 and in his first monumental work, the Bank of Pennsylvania (1799), employed a Greek Ionic order in two hexastyle porticoes which gave access to the domed banking room. In the conduct of the work on the national Capitol, with which he was charged from 1803-17, his principal opportunities lay in the interior, where he created the great semi-circular Hall of Representatives (now Statuary Hall), with its Corinthian colonnade employing Greek capitals of the Lysicrates type. His last design was for the second Bank of the United States in Philadelphia (1819-24), in which — encouraged doubtless by the philhellene Nicholas Biddle, later its president — he adopted the octastyle Doric form of the Parthenon itself. The need for additional space in the cella led, indeed, to the suppression of the side colonnades, but even then the building approached the ultimate Athenean ideal more nearly than any European monument so far erected.

Hellenic influence dominated American architecture until nearly 1850. A pupil of Latrobe, Robert Mills, rivaled his master in advanced classicism by employing a Greek Doric column, nearly a hundred feet in height, as the motive of his Washington Monument in Baltimore in 1815, and an obelisk of 500 feet in the Washington Monument in Washington (1836ff.). The temple form was followed in a series of state capitols, and notably in the one-time Custom House of New York (1834-41), now the Sub-treasury — another and more literal version of the Parthenon. The latest and richest example was the main building of Girard College in Philadelphia (1833-47), for which Nicholas Biddle forced the adoption of the temple form, carried out with the Corinthian order of the Lysicrates type by Thomas U. Walter. For state capitols, however, the type having a dome and wings, with the prestige given it by the completion of the national Capitol (1829), found thenceforth more



Old New York Custom House, 1835-41

Isaiah Rogers, Architect

Built for the Merchant's Exchange. Remodeled and now used for the National City Bank. The colonial motive in one of its best American examples

adherents. Another favorite motive was the long, unbroken colonnade, as used in the original (Fifteenth street) façade of the Treasury in Washington by Robert Mills (1836-39), and in the Merchants' Exchange in New York (now forming the lower story of the National City Bank), by Isaiah Rogers (1835-41). A novelty was the great semicircular portico of the Merchants' Exchange in Philadelphia by William Strickland. When the Capitol at Washington was enlarged to its present form by Walter, in 1851-65, he had naturally to follow the academic Roman ordonnance of the exterior, and thus helped to give



The Lawn, University of Virginia, 1817-26

Thomas Jefferson, Architect

The ultimate American expression of Roman classicism





Berry Hill, Halifax County, Va.  
The most magnificent of the Greek revival plantation houses

the later buildings of the classical movement a less Hellenic stamp. By all these designs the state and the nation were endowed with a tradition of monumental and dignified government architecture which has been continued with but slight interruptions to the present day.

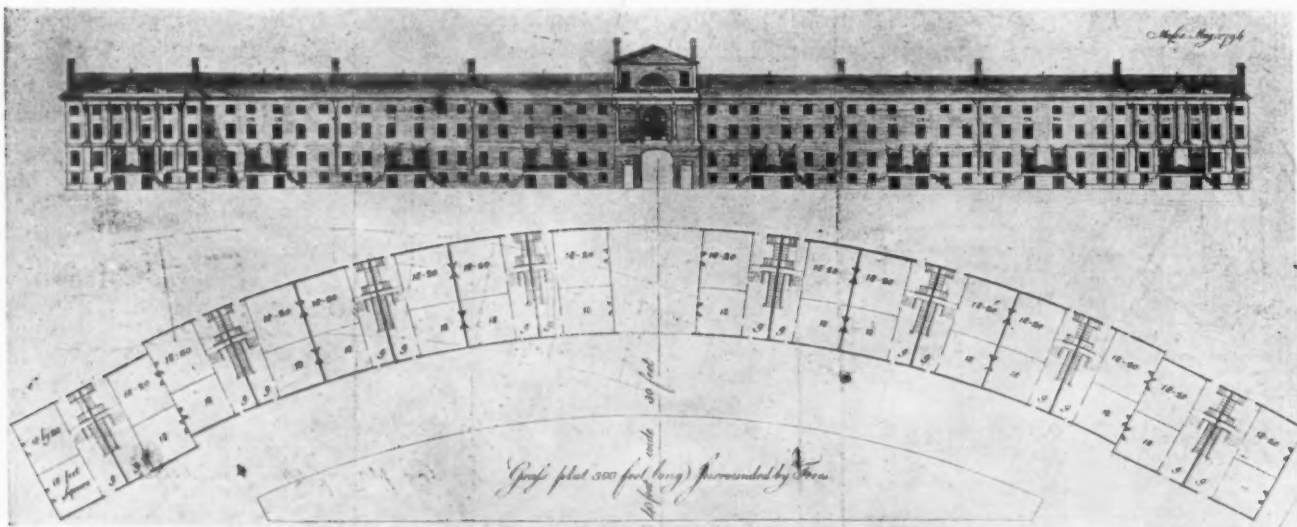
In domestic architecture after the Revolution the colonial style was resumed by the craftsmen with little change, so that a large group of buildings may well be described as "post-colonial." An early example is the Pierce-Nichols house in Salem (1782), by Samuel McIntire. The façade differs little from that of the Royall house in Medford, built fifty years earlier, except in the substitution of a heavy Doric order in the corner pilasters and in the bolder treatment of the doorway. Classical influence soon showed



Pierce-Nichols House, Salem, Mass., 1782  
Samuel McIntire, Architect  
Post-colonial version of the Royall house motive

itself in two quite different ways. One, which still involved no break with the past, was the employment of Adam forms of detail, both in exteriors and interiors. Thus were developed the attenuation of proportions and the delicacy of ornament so characteristic of the later work of McIntire in Salem, typical of New England in the early nineteenth century, and occasionally seen elsewhere. The appropriateness of these forms to ex-

ecution in the prevailing material, wood, lent them a special attraction. The other classical tendency, which dominated the states farther south, was quite different in its inspiration and direction. It took its departure from Palladianism and from French models, and ultimately sought to assimilate the house also to the ideal form of the temple. From



Franklin Crescent, Boston, Mass., 1793-96  
Charles Bulfinch, Architect  
The first unified design for a city house block in America

the start the portico or frontispiece of tall columns was common, a prominent example being the White House in Washington (1792ff.). The tall portico became especially popular in Virginia and the South through Jefferson's numerous designs, in which he sought, where possible, to give the effect of a single story, as in the French houses of supposedly Roman cast. In the remodeling of his own house, Monticello (1796-1809), he introduced a dome over the projecting salon to secure a still further resemblance to such buildings as the Hôtel de Salm in Paris. The professors' houses of the University of Virginia, which he designed as "specimens for the architectural lecturer," included imitations of the prostyle temple, and these were widely copied where there were not the same pedagogical motives. Nicholas Biddle, with his customary enthusiasm for things Greek, adopted a model of the Theseum, peristyle and all, for his country seat, "Andalusia" on the Delaware. Even in New England the prostyle temple with Greek forms finally carried the day; while in the South the peristyle with its manifest suitability to the climate was widely adopted. Such magnificent specimens as "Arlington," where the ponderous columns of the great temple of Pæstum were imitated; as the Bennett house in New Bedford, with its hexastyle Ionic main portico and tetrastyle wings; as Berry Hill in Virginia, with two octastyle Greek Doric porticoes and balancing outbuildings of the same order, or as the

Hill house in Athens, Ga., with a Corinthian peristyle eight columns wide in front, show extremes of classicism which have no parallel abroad. City houses in blocks showed the same tendencies as houses which stood isolated. In 1793 Bulfinch erected for the first time in America a block of unified design,

the Franklin Crescent in Boston, with pavilions of academic scheme and Adam detail. Some coherent treatment of the block remained an ideal, although one seldom realized. The most notable later example was Colonnade Row in Lafayette place, New York, which had a free-standing Greek Corinthian order carried throughout its length. The interiors of the classical houses lost in richness through the abandoning of paneling, and through the chaste purism which confined all detail to essential structural elements. The tall, cool rooms, with their occasional screens of columns, served now as neutral backgrounds to rich furniture and hangings.

Post-colonial buildings, differing but little from the more advanced buildings erected before the Revolution, were also common among the churches of the early republic.

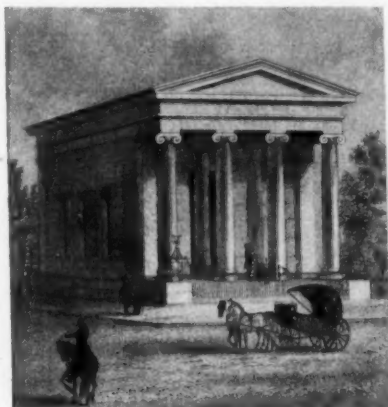
Here, also, slender proportions came in with Adam detail. Nevertheless more monumental effects, parallel to those attained in public buildings, made their appearance soon after the opening of the nineteenth century. The fundamental work was Latrobe's Catholic Cathedral in Baltimore (1805-21), the first cathedral undertaken in the United States —



St. John's Chapel, Varick Street, New York, 1803-07

John McComb, Architect

The finest of the post-colonial churches closely following St. Paul's, built forty years earlier



L'Eglise du St. Esprit, New York

The ultimate formula of classicism for churches



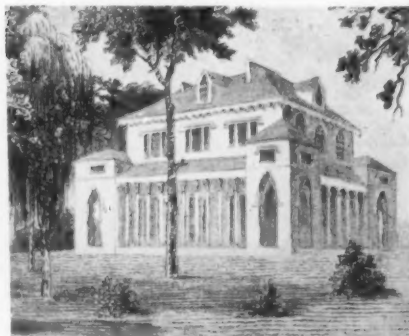
St. John's Church, Washington, D. C.

Water color by the architect, B. H. Latrobe, now in the possession of Mrs. Lydia Latrobe Loring, and showing the President's house as it appeared in 1816 when the church was built

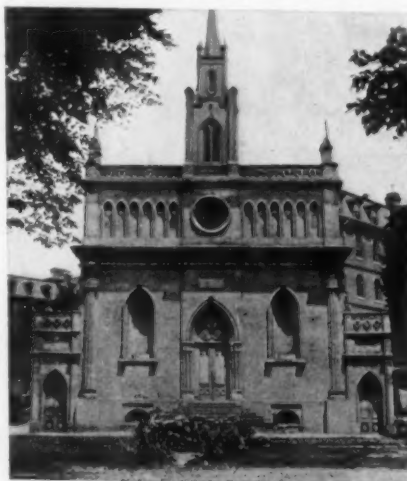
where it was as novel in its size and ritualistic arrangement as in its classical forms. The plan was a Latin cross, vaulted throughout, with a low dome over the crossing, a western portico of Greek detail, and twin belfries, Hellenized as best they might be. In 1816 Latrobe employed the Greek cross form for St. John's Episcopal Church in Washington. Robert Mills developed the auditorium type of octagonal or circular form in the Monumental Church in Richmond, Va. (begun 1812), and others. The temple form was only adopted later, for instance in St. Paul's Church, Boston (1820), or the Chapelle du St. Esprit in New York.

With its new departures in all branches of government, America soon took the lead in the reform of methods of punishment and of the treatment of the insane. The New York State Prison, built by Joseph Mangin in 1796-98, included provision for the separation of the sexes and of classes of criminals, and the Virginia Penitentiary, built by Latrobe in 1797-1800, was based on the principle of solitary confinement. Later these ideas were more fully applied and embodied in radial plans by the architect, John Haviland, of English birth. By 1835 the American prisons were so favorably known that commissions from England, France, and other European countries came to study them and to introduce their principles abroad.

Although Jefferson, with his underlying vein of romanticism, had proposed imitations of Gothic models as early as 1771, Latrobe was the first to execute a Gothic design in Sedgeley, a country house near Philadelphia (1800). For the Cathedral in Baltimore he submitted an alternative



"Sedgeley," the Seat of Mr. William Crammond, Pennsylvania  
Benjamin Henry Latrobe, Architect  
The first design of the Gothic revival in America



Chapel, St. Mary's Seminary, Baltimore, 1807  
Maximilian Godefroi, Architect  
First church executed in the Gothic revival in America



Trinity Church, New York, 1839-46  
Richard Upjohn, Architect  
Revived English Gothic, thoroughly understood

scheme which was the first Gothic church design in America. In 1807 Godefroi, a French engineer and architect, carried out the chapel of St. Mary's Seminary in Baltimore with Gothic forms. Other architects soon essayed occasional buildings in Gothic, still inspired less by a conscious principle of eclecticism than by a romantic interest in the style, of which neither the structural principles nor the decorative forms were much understood. A new period in the Gothic revival was opened by the building of Trinity Church in New York by Richard Upjohn (1839-46). Here the design was carefully studied from English examples. These long remained the favorite models, although James Renwick in St. Patrick's Cathedral, New York (1850-79), adopted the traditional French scheme with twin western towers. In the sixties the influence of Ruskin led to the adoption of Italian Gothic detail and to a moral fervor in the advocacy of medievalism which had hitherto been absent in America. Meanwhile, in the forties, the imitation of temples in domestic architecture had been attacked as absurd and impractical, and cottages and villas of Gothic, Elizabethan, Swiss, or "Italian" style had taken their places as more flexible and convenient, more domestic, and more in harmony with the landscape. Individual Greek forms, however, had continued to be employed for the details of other houses, especially in the towns, and thus both romanticism and classicism had been gradually replaced by an eclecticism which chose for each building the style which seemed most appropriate to its use and surroundings.



THE FORUM COLLECTION OF  
MODERN GOTHIC ARCHITECTURAL DETAILS

PLATE THREE



*A SIMPLE handling of Gothic detail in residential work. Roof construction and stair framing of solid oak timbers, hand hewn and pegged together.*

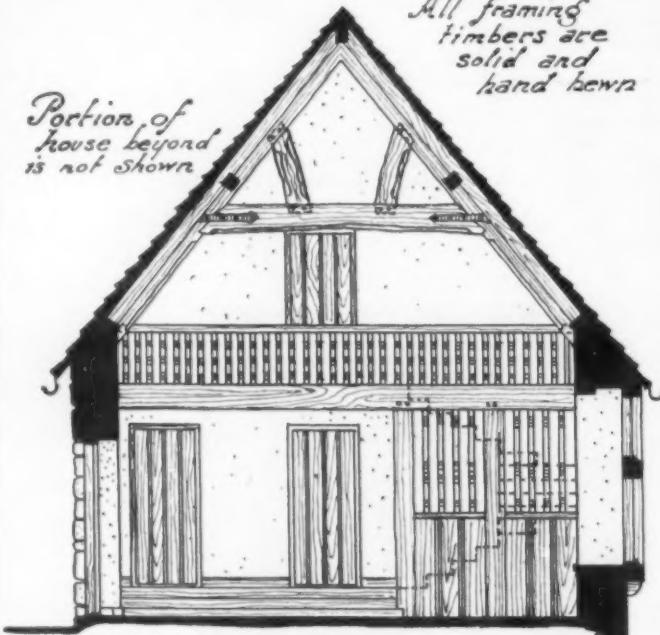
*No finish has been applied, the wood being left to color with age. Walls are of rough plaster and the floor is paved with red quarry tiles.*

1 LIVING ROOM, HOUSE OF W. E. ATWOOD, ESQ., EAST GLOUCESTER, MASS.

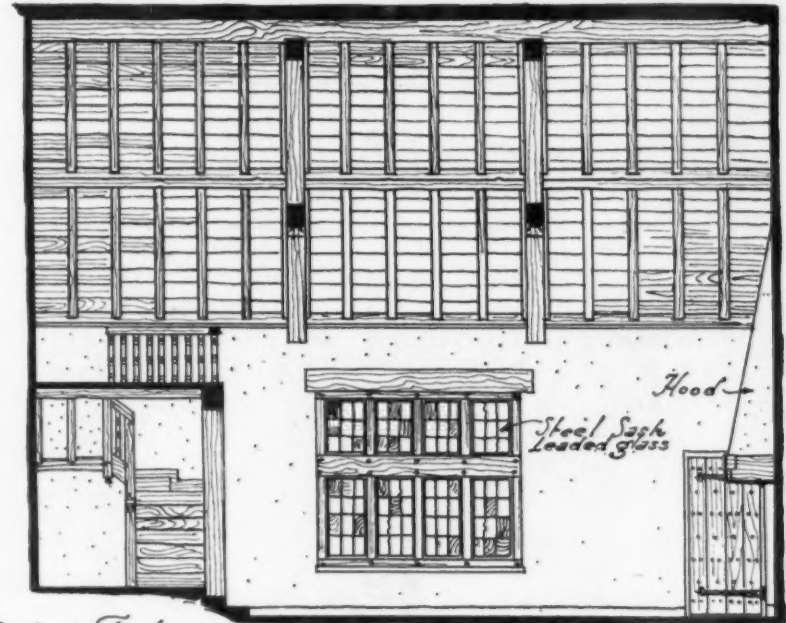
CRAM & FERGUSON, ARCHITECTS  
DETAIL DRAWING BY EDGAR T. P. WALKER ON FOLLOWING PAGE

Portion of house beyond is not shown

All framing timbers are solid and hand hewn

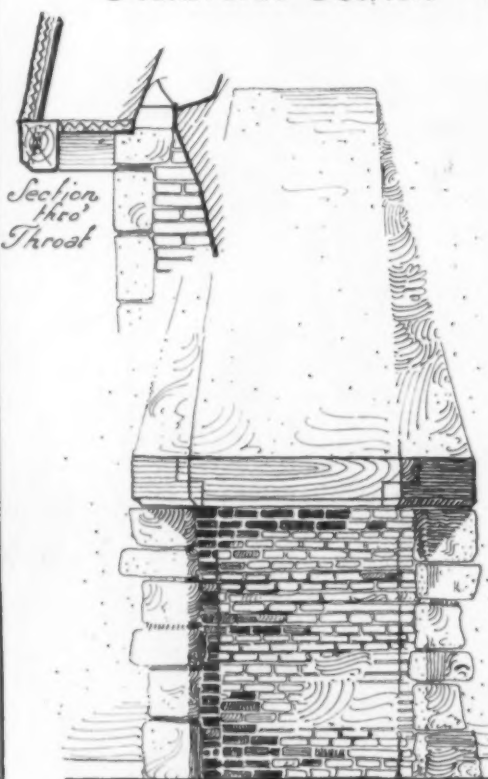


Transverse Section



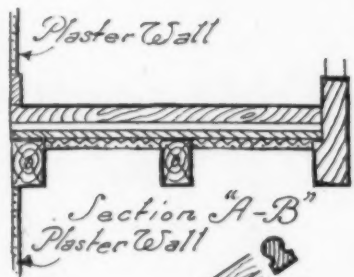
Longitudinal Section

Scale in Feet  
5 4 3 2 1 0 12"



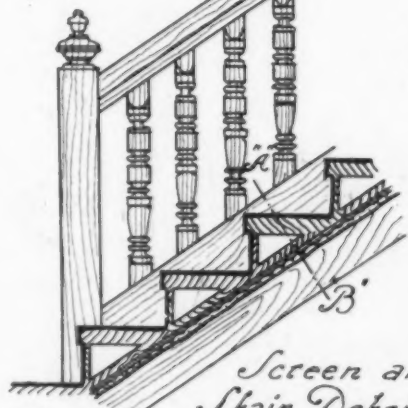
Section thro' Throat

Fireplace Hood



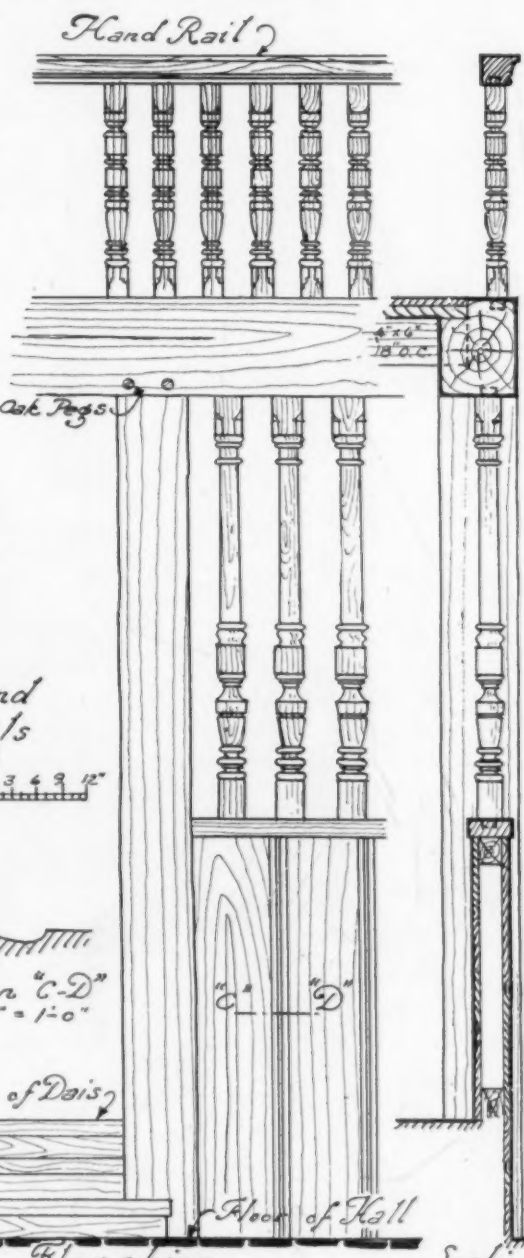
Plaster Wall

Section "A-B" Plaster Wall



Screen and Stair Details

Scale in Feet  
3 2 1 0 3 4 9 12"



Hand Rail

Oak Pegs

Section "C-D" Scale 8" = 1'-0"

Floor of Dais

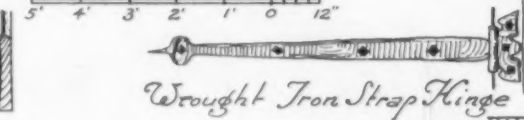
Floor of Hall

Elevation

Section



Baseboard  
Finished Door Frame



Wrought Iron Strap Hinge

Scale in Feet  
2 1 0 3 4 9 12"

Section thro' Door Sheathing Scale 8" = 1'-0"

• DETAILS OF •  
**INTERIOR FINISH**  
 • HOUSE OF W. E. ATWOOD • ESQ. •  
 • EAST GLOUCESTER MASS. •  
 • Cram & Ferguson • Architects •  
 • Boston • and • New York •

Drawing made by  
 Edgar T. Walker



## PLATE DESCRIPTION

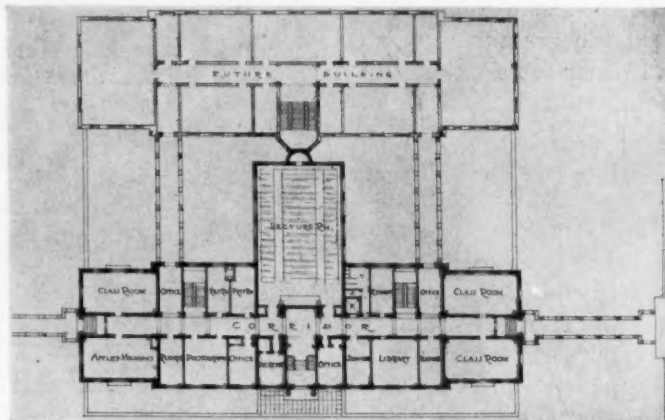
**CONSOLIDATED GAS COMPANY BUILDING, NEW YORK, N. Y. PLATES 33-37.** The façade is an unusually interesting development from Italian Renaissance precedents. It is entirely of Indiana limestone, except for a granite base course and copper cornice. Between the modillions at the outer edge of the cornice, gas lamps are installed which cast a flood light over the façade at night. The Italic letter in relief is an unusual way of treating an inscription and is particularly effective when lighted from above at night. The lower story windows are set in cast iron frames, and the decorative grille at the entrance is likewise of cast iron. An interesting construction feature was caused by the necessity of daylight entering from both sides of the show room. The working space behind this room is but one story in height, and a pitched roof was placed over it with the ridge running parallel to the main façade. The bottom of the slope was made low enough to permit the insertion of windows in the show room over the screen. This caused a valley against the rear wall which presented a difficulty in disposing of snow in winter. Perforated steam pipes were run through it, however, and the jets of steam melt the snow as fast as it gathers.

✓ **BENJAMIN IDE WHEELER HALL, UNIVERSITY OF CALIFORNIA. PLATES 38-40.** Wheeler Hall, the latest addition to the interesting group at Berkeley erected from the designs of John Galen Howard, houses the departments of Literature, Fine Arts, History, and Languages. It fully meets the many academic requirements from both viewpoints of plan and design. The exterior conception is that of impressive and reserved French classic with a preference for Roman motives. The interior is characterized by simplicity throughout and immediately evident upon entering the main lobby, where a series of simple groined vaults and a moulded break at the wainscot height are the only features of the composition. Remarkable acoustic qualities are one of the particular features of the building.

**CIVIL ENGINEERING BUILDING, JOHNS HOPKINS UNIVERSITY, BALTIMORE, MD. PLATES 41, 42.** The most recent addition to the collegiate group for Johns Hopkins University is the Civil Engineering Building designed by Joseph Evans Sperry. The present

development of building at the university is under the direction of an advisory board consisting of Messrs. Grosvenor Atterbury, Frank Miles Day, and Frederick Law Olmstead, together with an executive architect appointed for each building. This building is located on the south quadrangle and was erected in 1915-16 at a cost of 21 cents per cubic foot. This included all structural costs, plumbing and steam fitting, electric wiring, pipe tunnels, and hydraulic tank in the basement floor, the lift, and architect's and engineer's commissions. Several different types of construction were used that would serve as examples for

class work, and consequently there are floor arches in the corridors, exposed steel roof trusses in the drafting rooms, and reinforced concrete and steel for floor and roof construction in various other parts of the building. The future growth of engineering work at the university has been considered in planning the building, and the present structure is a unit of the complete building as contemplated and shown in the plan herewith.



Plan Showing Future Development of Civil Engineering Building  
Johns Hopkins University  
Joseph Evans Sperry, Architect

**HOUSE OF HON. ANDREW J. PETERS, DOVER, MASS. PLATES 43-48.** The design follows sturdy Georgian precedent, the detail of windows, doorways, and balustrades having very much the character of English houses of the period. An unusual feature for the style, and one that is carefully handled, is the large amount of window area on the south façade which provides the main living rooms with a flood of sunshine. The construction of floors and walls is fireproof, the exterior walls being of old brick laid in Flemish bond with a rough gray joint. The brick, of mixed sand and water struck varieties selected at random, were hatchet cleaned and received a sand blast finish after being laid in the walls. In this manner the effect of softly colored, old-time brickwork was secured, and a transparent waterproof coating served to make the walls impervious to moisture. The living room, paneled from floor to ceiling in butternut, was treated with acid and ammonia to produce a gray-brown antique finish. The other principal rooms are paneled in the Adam manner with applied mouldings. The stairway with wood risers and treads is constructed over a steel framework and insulated from the metal with felt, thus counteracting any metallic ring.



## EDITORIAL COMMENT

**A**RCHITECTS who have in vain sought for logical reasons in the Government's disposition to ignore the value of their profession may find some consolation in knowing that the lack of Government recognition is not confined to our own country, but that the architects of England have faced a similar situation and are still attempting to find a solution of the problem.

The effect that the Government attitude may eventually have upon the profession has led to serious discussion among British architects of the means that can be adopted to strengthen the profession's position. We earnestly hope that the present situation in the United States will lead American architects to a similar analysis of conditions and consideration of means that the profession may not lose the prestige which it has laboriously built up, and that, with a resumption of normal peaceful activities it may assume a wider direction of the enormous building program of the country, and enjoy the fuller measure of confidence and respect to which its capabilities entitle it.

At an informal conference of the Royal Institute of British Architects held a few months ago, many constructive thoughts of the leaders of the profession in England were given expression that have great bearing on the situation, both here and abroad. The feature of the conference was an address by Mr. Sidney Webb on the function of an architectural society. The special value of his address was in great measure due to Mr. Webb not being an architect or member of the Institute, but a student of community problems, and he was, therefore, able to bring to the conference a fresh point of view and an unprejudiced consideration of the Institute and its problems. It may be said in passing that Mr. Webb had spent many years in studying trade unionism, and from that was led to the study of vocationalism. The structure and function of professional associations are so closely allied to vocationalism that a keen interest in their organization and ideals was but another step.

His suggestions as to the proper sphere of an architectural society strike such a forward note and are so fundamentally sound that we quote their main points with the hope that they may stimulate similar thoughts among American architects.

"The association is entitled to claim participation in the government of the profession. Every profession needs to be regulated in all sorts of ways—conditions of training, ethical code; it may be registration or what not. And the professional association is undoubtedly entitled—it does not do its duty unless it claims to be entitled—to participate largely in the government of the profession. But I do not think that, from the standpoint of political science, the profession can be allowed to govern itself. . . . It cannot be allowed to

determine the conditions of entry; otherwise it makes the profession a monopoly. We want it to help in deciding what ought to be the conditions of entry, but the State could not allow any profession to exclude any people it chose to exclude, under any conditions it chose. It must help the State to fix the conditions of entry, but the State cannot allow it to fix the conditions itself.

"And now I want to mention two other functions which are not generally thought of, and this is serious. First of all, a very large part of the public function of a professional association seems to me to be one which it has not, to any great extent, yet exercised, and that is it ought to claim the right and the duty of criticism of everything that is done by the Government, or, for that matter, by any public authority, in the lines of its own profession. It ought not merely to make that criticism in an irresponsible way, but it ought to regard it as its duty to inform the Government of the day of the professional opinion upon every kind of act which is done by the Government, or left undone, on which the profession has a distinct opinion. . . . I would like to see it the duty of a professional association to keep constant supervision, and a very critical supervision, over all the acts of the Government, or any Government department, or any public authority falling within the realm of its profession; and to put that criticism publicly on record, and bring it definitely to the notice of all the Government authorities. I think every ministry ought to have an advisory professional council of the profession with which its work is concerned. And whilst that advisory council should have no power whatsoever, it should have a free initiative to say what it liked, the power of publishing its reports when it thought fit to do so, in an uncensored form.

"My third point is this. It seems to me that it is the duty of a professional association to bring to the public notice, and to agitate for, the supply of a sufficiency of its service to the community as a whole. . . . I hope I am not saying anything too hard, but practically, the brain-working professions began as the body servants of the rich, and they have not as yet sufficiently realized that it is their duty to have developed out of that to become the servants of the community; they have not yet managed to make their service available for the whole of the community which needs their service. They still serve, on the whole, Mammon and Mammon alone. And, unfortunately, the great mass of the community still has to go without the services which the professions do render to the rich and ought more and more to render to the community in its collective capacity.

"If you ask me to apply that to architecture, I am in a difficulty. I cannot help noticing that in the early days of your association—to go back to the early Victorian times—architecture was thought of only as a luxury for the rich, and, even to the end of the nineteenth century, that it could be said that 90 per cent of buildings did not require an architect; only those buildings which it was expected and desired should be beautiful required an architect. And that seems to be a totally unworthy view of architecture. It is the duty of architects to claim that they shall be responsible for all buildings, including town-planning. . . . It is a reproach to the profession that any town should be badly laid out. I do not say it is the fault of the profession, but I hold it up, as an ideal, that its business, as an association, is to demand that such arrangements shall be made as may be possible so that the service which the profession can render to the community should be available in sufficient quantity, and of sufficient quality, for the benefit of every person in the community, and not merely as a luxury for a rich class."